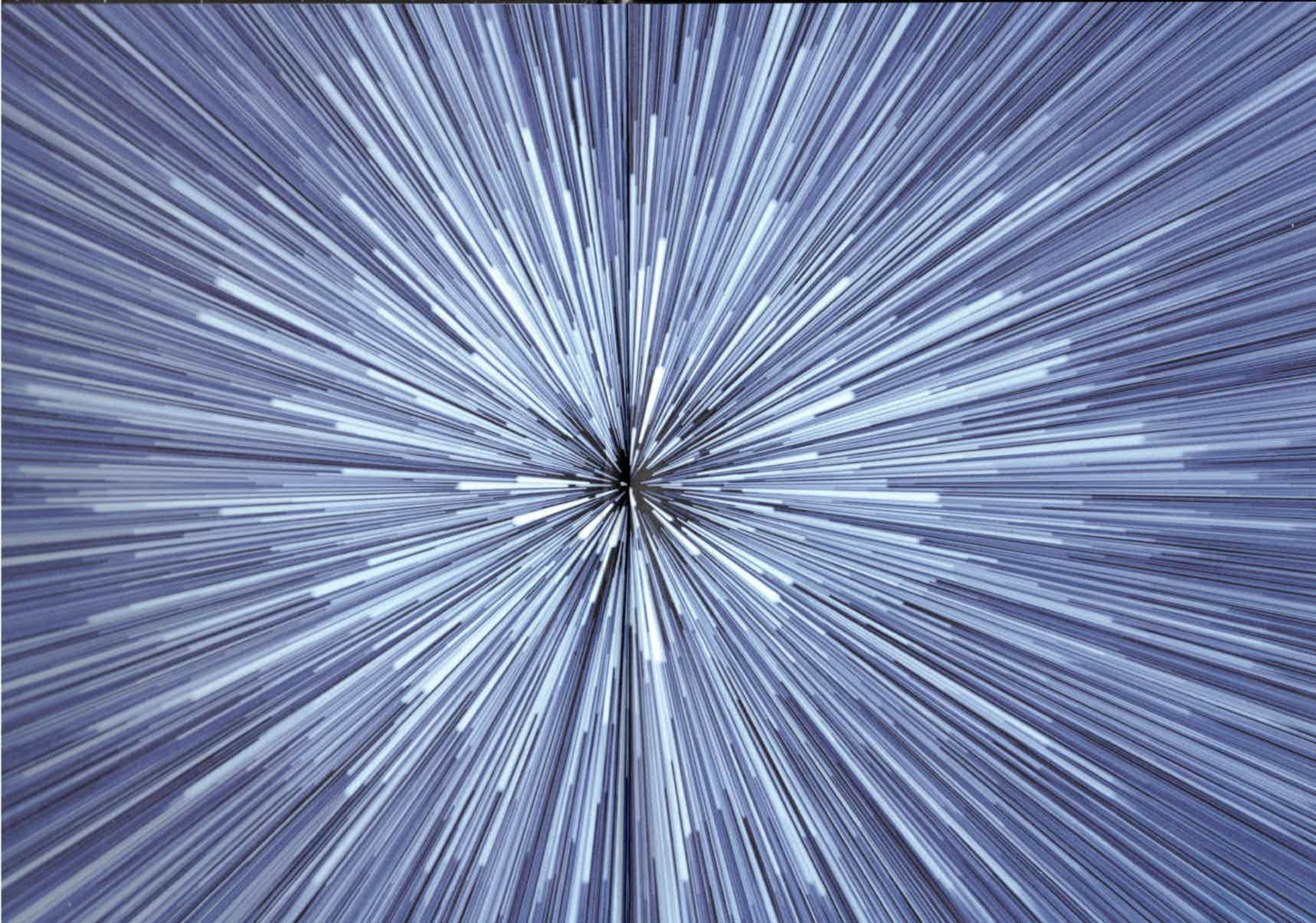
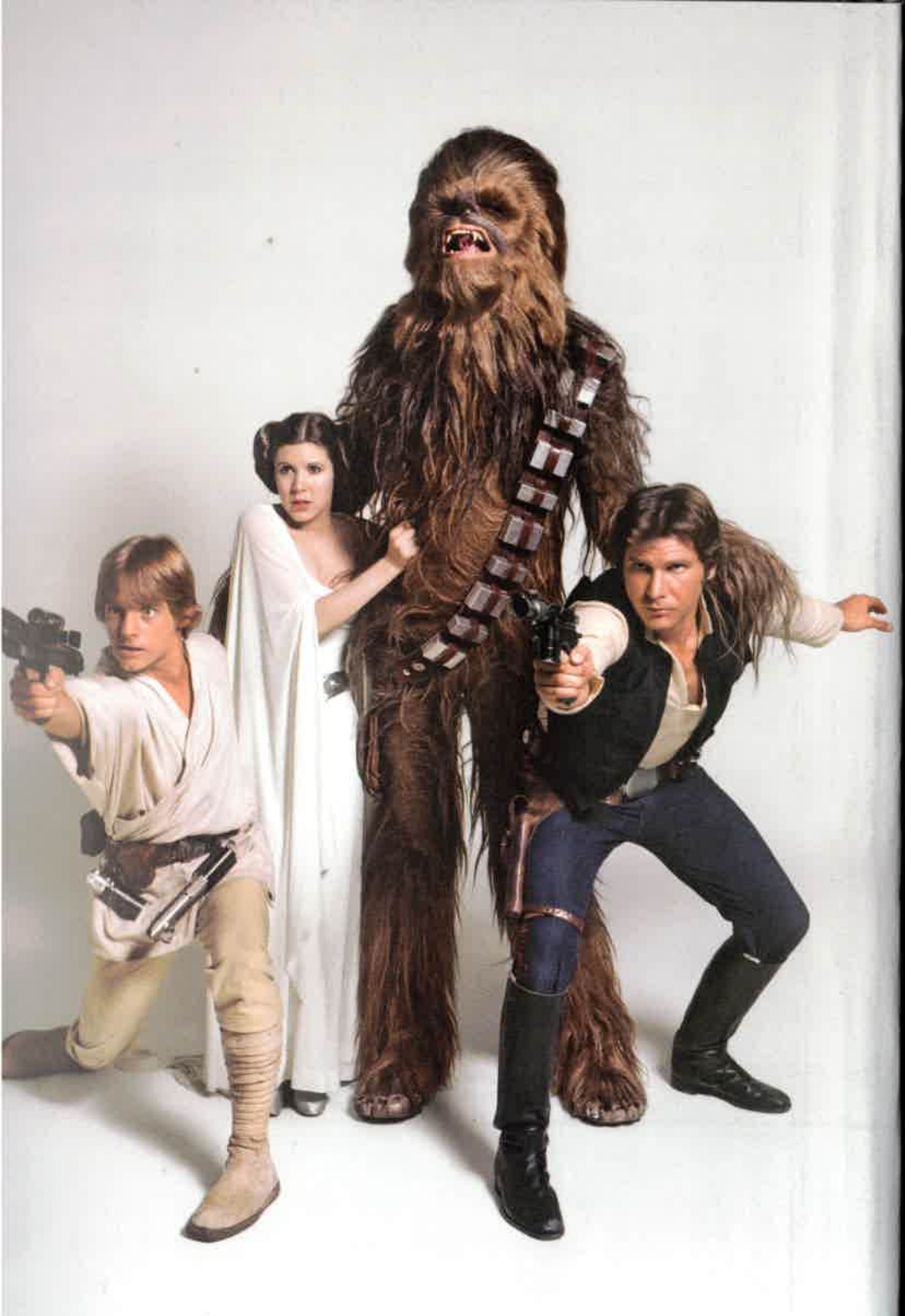
PAUL DUNCAN

THE STAR WARS™ ARCHIVES

EPISODES IV–VI
1977–1983



A long time ago in a galaxy far, far away....



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EPISODES IV–VI
1977–1983

TASCHEN

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Foreword

By George Lucas

When I was eighteen I was in an automobile accident and went through a near-death experience. I was actually taken away from the scene, presumed dead, and it wasn't until I reached the hospital that the doctors revived my heartbeat and brought me back to life. This is the kind of experience that molds people's beliefs. But I have found that most of my conclusions have evolved from observing life since that time. If I've come to know anything, it's that these questions are as unknowable for us as they would be for a tree or for an ant.

Scholars who have studied myth and religion for many years and have connected all of the theories spawned over the ages about life and consciousness and who have taken away the superficial trappings, have come up with the same sensibility. They call it different things. They try to personify it and deal with it in different ways. But everybody seems to dress down the fact that life cannot be explained. The only reason for life is life. There is no why. We are. Life is beyond reason. One might think of life as a large organism, and we are all but a small, symbiotic part of it.

It is possible that on a spiritual level we are all connected in a way that continues beyond the comings and goings of various life-forms. My best guess is that we share a collective spirit or life force or consciousness that encompasses and goes beyond individual life-forms. There's a part of us that connects to other humans, connects to other animals, connects to plants, connects to the planet, connects to the universe. I don't think that we can understand it through any kind of verbal, written or intellectual means. But I do believe that we all know this, even if it is on a level beyond our normal conscious thoughts.

If we have a meaningful place in this process, it is to try to fit into a healthy, symbiotic relationship with other life-forms. Everybody, ultimately, is trying to reach a harmony with the other parts of the life force. And in trying to figure out what life is all about, we ultimately come down to expressions of compassion and love, helping the rest of the life force, caring about others without any conditions or expectations, without expecting to get anything in return. This is expressed in every religion, by every prophet.

0.1 *Star Wars (1977): Luke Skywalker (Mark Hamill), Princess Leia (Carrie Fisher), Chewbacca (Peter Mayhew), and Han Solo (Harrison Ford) in a promotional image by David Steen.*
0.2 *Star Wars (1977): Tom Jung's final painted artwork for the US style "A" one-sheet poster, 1977.*
0.3 *Star Wars (1977): George Lucas and Mark Hamill on location in Tunisia.*

Star Wars

Episode IV: A New Hope (1977)

Synopsis
Nineteen years after the formation of the Empire, Luke Skywalker is thrust into the struggle of the Rebel Alliance when he meets Obi-Wan Kenobi, who has lived for years in seclusion on the desert planet of Tatooine. Obi-Wan begins Luke's Jedi training as Luke joins him on a daring mission to rescue the beautiful Rebel leader Princess Leia from the clutches of the evil Empire. Although Obi-Wan sacrifices himself in a lightsaber duel with Darth Vader, his former apprentice, Luke proves that the Force is with him by destroying the Empire's dreaded Death Star.

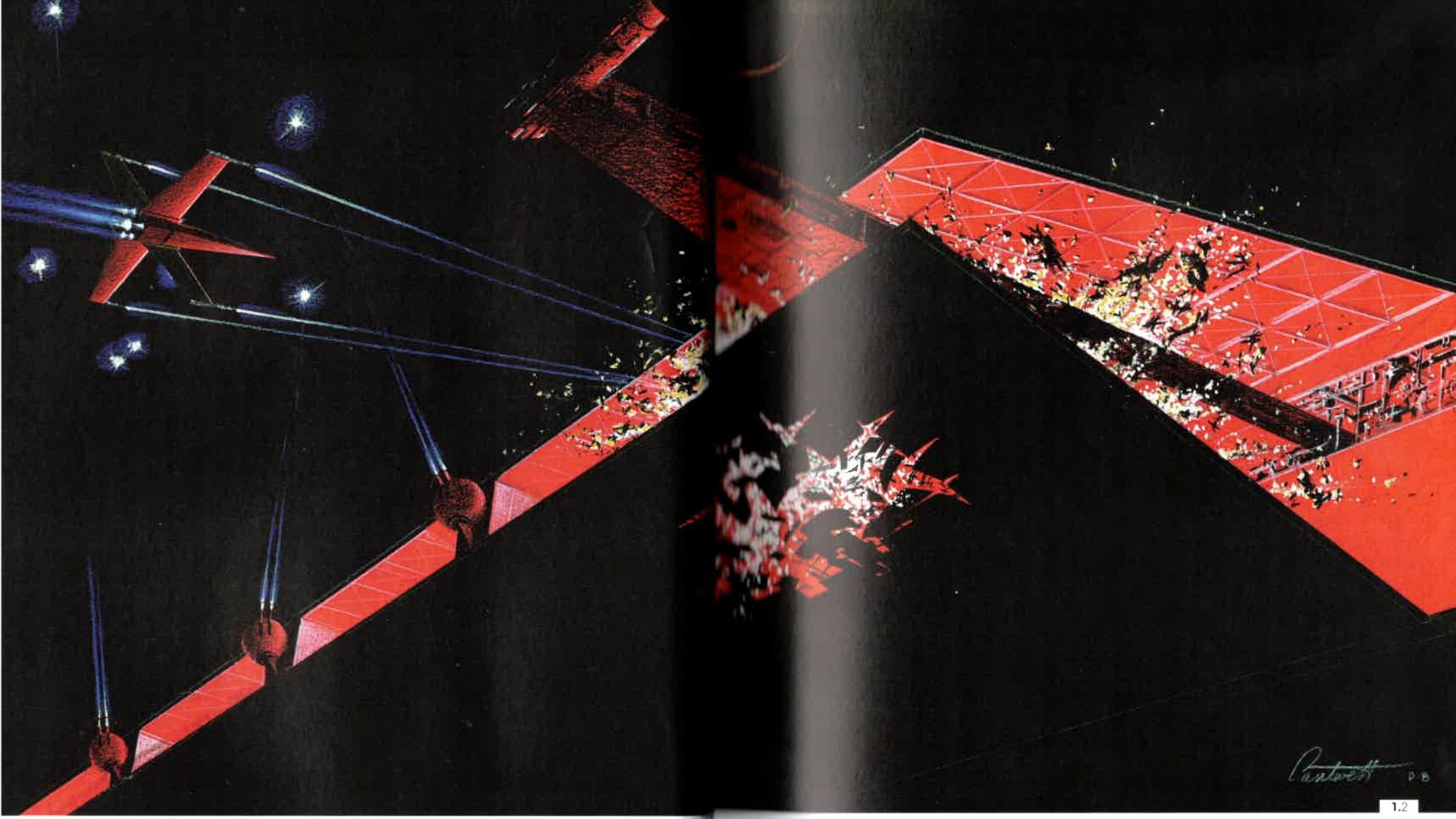
RELEASE DATE May 25, 1977 (US)
RUNNING TIME 121 minutes

Cast
LUKE SKYWALKER MARK HAMILL
HAN SOLO HARRISON FORD
PRINCESS LEIA CARRIE FISHER
GRAND MOFF TARKIN PETER CUSHING
BEN (OBI-WAN) KENOBI ALEC GUINNESS
C-3PO ANTHONY DANIELS
R2-D2 KENNY BAKER
CHEWBACCA PETER MAYHEW
DARTH VADER DAVID PROWSE
CHIEF JAWA JACK PURVIS
GENERAL WILLARD EDDIE BYRNE
DARTH VADER (VOICE) JAMES EARL JONES

1.1

Crew
DIRECTOR GEORGE LUCAS
SCREENPLAY GEORGE LUCAS
PRODUCER GARY KURTZ
EXECUTIVE PRODUCER GEORGE LUCAS
PRODUCTION DESIGNER JOHN BARRY
DIRECTOR OF PHOTOGRAPHY GILBERT TAYLOR
MUSIC JOHN WILLIAMS
SPECIAL PHOTOGRAPHIC EFFECTS SUPERVISOR JOHN DYKSTRA
SPECIAL PRODUCTION AND MECHANICAL EFFECTS SUPERVISOR JOHN STEARS
FILM EDITORS PAUL HIRSCH, MARCIA LUCAS, RICHARD CHEW
PRODUCTION SUPERVISOR ROBERT WATTS
PRODUCTION ILLUSTRATION RALPH MCQUARRIE
COSTUME DESIGNER JOHN MOLLO
ART DIRECTORS NORMAN REYNOLDS, LESLIE DILLEY
MAKEUP SUPERVISOR STUART FREEBORN

1.1 ***Four months after the film's December 1977 UK release, Tom Chantrell's poster artwork was refreshed with news of seven Academy Award wins and the phrase for which Star Wars is most remembered: "May the Force be with you."***



1.2

"We all know what a terrible mess we have made of the world, we all know how wrong we were in Vietnam. We also know, as every movie made in the last ten years points out, how terrible we are, how we have ruined the world and what schmucks we are and how rotten everything is. What we really need is something more positive."

George Lucas

1.2 ***The X-wings attack the Imperial battle cruiser. Colin Cantwell: "George very much influenced me in his dialogue about what the film should be doing at the time, what the emotional aspect was. It was a fun session because George would say, 'I want an Imperial battle cruiser.' 'How big is it?' 'It's really big.' 'Is it bigger than Burbank?' That's the way we established the different roles the ships and vehicles had in the movie. I did design sketches based on what George said, and then I would build prototype models so that they would inspire people for actual production."***

The Two Sides

By Paul Duncan and F.X. Feeney

George Lucas I was always curious about why things are the way they are. One of the first questions that I asked my mother—I was maybe five or six—I said, "Mom, if there's only one God, how come there're so many different religions? And which one is true, and are they all true?" That's a question that stuck with me because she couldn't answer it.

It wasn't really until I got into Modesto Junior College and I studied anthropology that I studied all the other religions. We had a class in mythology, and that's where I connected with Joseph Campbell, author of *The Hero with a Thousand Faces*, who basically treated them all as mythology. I realized that everybody's got a different story—some claim to have talked to God, some claim to be related to God—but in the end, it's just people telling stories. They're myths. And the thing that I came away with very strongly was that instead of having a set of laws—like Hammurabi's stele with all the "thou shalt nots" on it—our rules for living come down as a story, which is much easier to absorb.

Those stories teach young people who are about to become adults that this is what our society expects of you. For you to be part of this society, you have to also believe all these things. You have to know how we got to be where we are, what is of value to us.

The more I studied, it became very obvious to me that one of the most important issues humans have to deal with is that a group that cooperates are much stronger than they are when cannibalizing themselves; that allowing personal greed to overrun a situation is a serious negative; that hating other people is a terrible waste of emotional energy; and that caring about people, trying to help other people, and to move the world forward in a more compassionate manner is the best way. No matter where I looked and no matter what I did, that message seemed to come through very clearly. And you know, most of my films involve these kinds of themes. Ultimately they are the most important part of life.

The center of civilization is myth, story, religion. Twelve-year-olds, who are becoming adults, are trying to figure out their place in the world as an adult. So that's why *Star Wars* was made for 12-year-olds. It was very consciously: "that's the audience, I'm going to make it for them." Not complex, intellectual ideas, but very simple ideas of what creates a civilization and a civil society so they could function in this world.

An Extra Day

George Walton Lucas Jr. was born on May 14, 1944, in Modesto, California, to Dorothy Bomberger Lucas and George Walton Lucas Sr., co-owner of a stationery supply store.

In 1956, Lucas's family moved to a walnut ranch to the north of Modesto.

George Lucas I wanted to be a race driver in the worst way and I would drive in autocrosses and short races hoping for the day when I could race in big cars.

1.3

1.3 ***The first drawing of the roll-up that opens the film, drawn by Alex Tavoularis.***

Lucas won autocross trophies across the state and edited the newsletter of the local Ecurie AWOL Sports Car Competition Club, which also featured his drawings. He spent every night cruising the main street of Modesto.

George Lucas I had my own life once I had my car. Along with the sense of power and freedom came the competitiveness to see who was the fastest, who was the craziest, and who was the bravest. That was my period when I hung out with the real bad element.

Lucas was an unofficial mascot of the Faros Car Club.

On June 12, 1962, just before graduating high school, Lucas took a left turn onto the dirt road to his family's ranch and was hit by another car. Lucas's Fiat Bianchina flipped several times, Lucas was thrown out after his seat belt snapped, and the car hit a walnut tree with such force that the tree was displaced by a couple of feet. The next day, Lucas woke up in the hospital.

George Lucas No bones were broken, but my lungs were crushed. The fact that I was still alive was a miracle.

I was in an accident that, in theory, no one could survive. So it was like, "Well, I'm here, and every day now is an extra day. I've been given an extra day so I've got to make the most of it." And then the next day I began with *two* extra days. You can't help but get into a mind-set like that. Every single day is a gift. I wanted to make the most of it, like almost starting a new life.

Lucas spent three weeks in bed recuperating from his injuries.

THE STAR WARS

BY

GEORGE LUCAS

FIRST DRAFT
JULY 1974

LUCASFILM
LIMITED

1.4

1.

FADE IN:

1. SPACE

A sea of stars is broken by the vast blue surface of the planet OGANA. Five small moons slowly drift into view from the far side of the planet. The main titles are followed by a roll-up:

> Until the recent GREAT REBELLION, the DAI NOGAS were the most feared warriors in the universe. For one hundred thousand years, generations of DAI perfected their art as the personal bodyguards of the King. They were the chief architects of the invincible ROYAL SPACE FORCE, which expanded the King's power across the galaxy from the celestial equator to the farthest stars.
>
> Now these legendary warriors are all but extinct. One by one, they have been hunted down and destroyed as enemies of the NEW GALACTIC KINGDOM by a ferocious and sinister rival warrior sect, THE LEGIONS OF LETTOW.

A small silver spacecraft emerges from behind one of the Ogana moons. The deadly little fightercraft speeds past several of the moons, until it finally goes into orbit around the FOURTH MOON.

2. VALLEY OF COLORED LAKES- FOURTH MOON - OGANA

A harsh gale blows across the bleak gray surface of the Fourth Moon. The blood red sky presses down on a lone figure, JUSTIN VALOR, a tall, heavy-set boy of sixteen. He slowly makes his way across a wierd plain covered with huge sprawling lakes. The water in some of the lakes is bright red, while in others it is a vivid green. The oddly colored lakes create an ominous landscape against the eerie red sky.

The heavy winds whip at the young boy and make the going extremely difficult. His face is covered by a breath mask and goggles. He stops for a second to adjust the shoulder strap on his chrome multiplelazer rifle. Something in the sky catches his eye, and he instinctively grabs a pair of electrobinoculars from his belt. He stands transfixed for a few moments,

7/74-1D

1.5

1.4–5 ***The opening pages of the first draft script show that the value of education and the tragedy of a family in extreme peril were key themes from the very beginning.***

George Lucas I had time to think. I realized that I'd been living my life so close to the edge for so long. The accident made me more aware of myself and my feelings.

My parents said, "Go to school"—I practically flunked out of high school. I thought, "OK, I will go to school and I'll prove to them that I can do it." I was lost at the time, really. I didn't know what I was going into and I succumbed to the strongest influence around—my parents.

So I went to Modesto Junior College as a Social Science major. I was very much interested in social science and always have been, also anthropology, philosophy, sociology. I've always had a very strong interest in these fields.

Anthropology was my major. In my second year we did one whole semester on mythology and I had to read Joseph Campbell's *The Hero with a Thousand Faces*. Suddenly I was being exposed to a lot of things that I actually liked, besides cars, where there was a passion and I said, "Oh, I want to know about this."

I began to get interested in photography mainly because I'd always been good at painting, drawing, and that sort of thing. I had my own dark room and became sort of the official photographer for this racing club that I was involved with. It was amateur stuff.

"The basic look for the pirate ship was a lizard in a stance, with a power engine at his back. George wanted to have the turrets and the escape pods and so forth. He had scenes where they go up a ramp and have battles around it."

Colin Cantwell / Spacecraft Design

Look at LIFE

On June 9, 1964, Lucas graduated from college with an associate in arts degree.

George Lucas I had a strong interest, even at high school, of going to art school, to become an illustrator.

A cousin of mine Bruce Bomberger was a commercial artist for *The Saturday Evening Post* magazine and I thought it would be a "fun" career. But my father was very much against it.

Lucas wanted to study at the Art Center in Los Angeles.

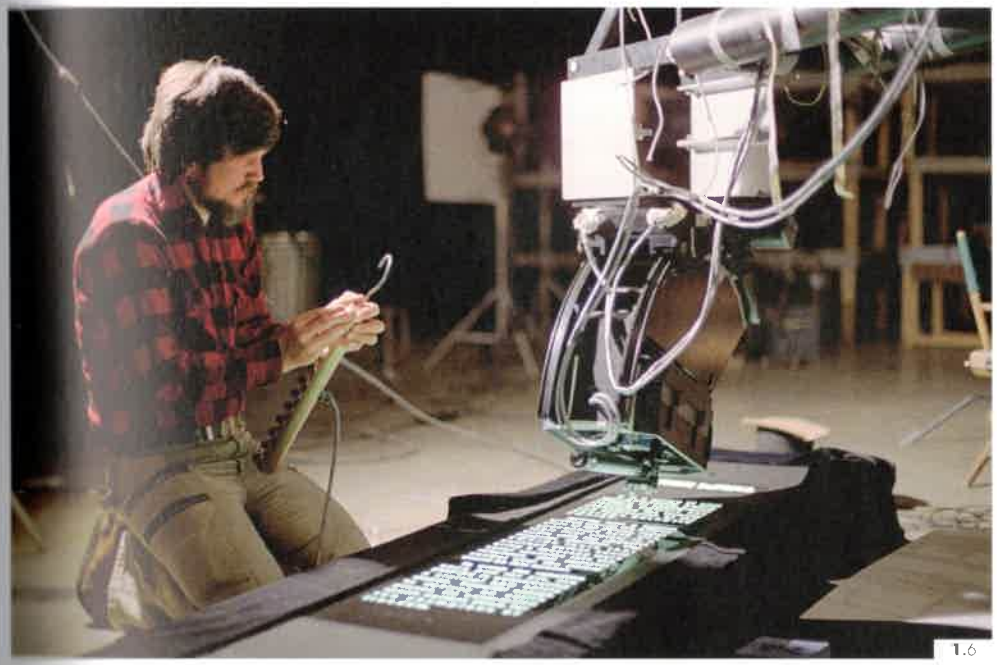
George Lucas He said I could do it if I wanted to, but he wasn't going to pay for it. I could do it on my own, but knowing that I was basically a lazy person, he knew I wasn't going to go out, get my own job, pay for my own tuition, and all that stuff.

Lucas was accepted at San Francisco State University to major in Anthropology.

George Lucas John Plummer was going to the University of Southern California in Los Angeles. He said, "Why don't you come up to Stockton with me and take the test." And I said, "Why would I do that?" He said, "They have a photography school down there. And it's easy." I was intrigued by the fact that I could go to a university and maybe take photography, which I liked.

My parents said, "If you go to USC, we'll pay the tuition." I thought, "I can spend two years there doing something I know nothing about and maybe it will be fun, and maybe—you know—after I get out I can get into the Art Center."

The School of Cinematic Arts at USC, founded in 1929, teaches production techniques, with an emphasis on documentary and educational films.



1.6

George Lucas There were two film classes. One was film history, which was very interesting because many of the movies were from before I was born. I had no exposure to them. A lot of them were foreign films—we didn't have Japanese movies in Modesto.

Another was an animation class, the only production class I had. They gave me a minute's worth of film to play with on the animation camera to learn how it worked, and I made a movie out of it.

Lucas took images from LIFE *and* Look *magazines, conveying both war and peace, and, contrary to the assigned instructions, overlaid a soundtrack of music and voices. He called it* Look at LIFE *(1965).*

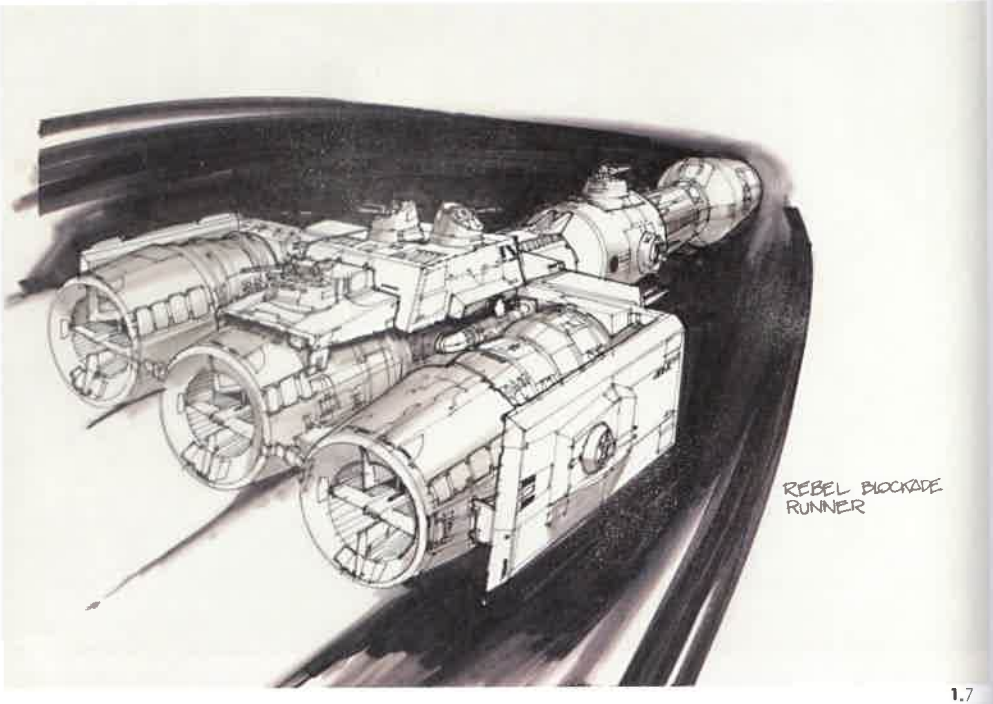
George Lucas The instructor, Herb Kossower, was so impressed by it he entered it into a bunch of film festivals.

It made my mark in the department. That was when I suddenly developed a lot more friendships, and the instructors said, "Oh, we've got a live one here."

1.6 ***Richard Edlund of Industrial Light & Magic shoots the opening title crawl with the motion control camera designed for the film, nicknamed the Dykstraflex.***

Graphic Beauty

George Lucas One thing that Joe Campbell used to say all the time was "Follow your bliss." I'd say, "Follow your passion." If you have a passion for something, that's what you need to follow. We know that money, power, and celebrity are false passions. Fortunately for me, for whatever reason, being a farm boy or whatever, I didn't care about any of those things. All I cared about was making movies. Everything I did revolved around film and that's what I lived 24 hours a day, seven days a week. I couldn't think of anything else.



1.7

I became fascinated with editing. I became an Eisenstein freak. And I said, "This is where the film is made. It's about these moving images and how they intercut. It's really the editing process that is the heart and soul of a movie." The Canyon Cinema films were all about emotions with no story, no character. So I became an advocate of visual filmmaking. It's all about the movement, the speed, and the emotion.

I realized that I had found myself.

I became a big fan of the Canadian Film Board, which was big at USC. They were a more controlled version of what the avant-garde was.

Lucas saw the short film 21-87 *(1964) by Arthur Lipsett, which was a collage comprised of Lipsett's 16 mm footage, discarded footage from the National Film Board of Canada, and an audio overlay of speeches and sounds.*

George Lucas I saw that film 20 or 30 times. I loved it; I said, "That's the kind of movie I want to make—a very off-the-wall, abstract kind of film." I wanted to make abstract films that are emotional. It was really where I was at, and I think that's one reason I started calling most of my USC movies by numbers.

With each semester, other aspects of filmmaking were added—writing, editing, sound, lighting—so that the students learned the basics of making a movie. Students were given five weeks to make short black-and-white films and were also assigned 10-week

1.7 *The Rebel Blockade Runner, here rendered with detailing by Joe Johnston, is bearing Princess Leia to her native Alderaan when the Empire overtakes her with their Star Destroyer.*
1.8 *Maker of special components Jamie Shourt and model builder Grant McCune craft the first pirate ship at ILM.*

senior projects. They worked on each other's films out of friendship and to gain experience.

Lucas's three-minute film Freiheit *(1966)—the title is German for "freedom"—stars Randal Kleiser as a man making a bid for freedom from East to West Germany, but gets shot down at the wire. It echoes the death of Peter Fechter, who was shot down at the Berlin Wall on August 17, 1962, and then bled to death in full view of both sides. As with* Look at LIFE *it was an acutely political statement of protest.*

Lucas was allowed to write and direct his 10-minute senior film using a crew made up of his fellow students. It was a condition of the assignment that the movie could only be half the length if color film stock was used and that the shoot was to be close to campus. The crew "borrowed" the Éclair NPR camera from the equipment room and broke into the editing rooms so that they could work through the weekend.

Lucas's senior film, 1:42.08 *(1966), showed a yellow Lotus 23 race car, driven by Pete Brock, completing timed laps of the Willow Springs Raceway. The title is derived from the lap time.*

George Lucas I was interested in cars and the visual impact of a person going against the clock. There is graphic beauty inherent in a car going at full speed.

While filming at the Raceway, Lucas saw a crew training James Garner for Grand Prix *(1966) and, as a result, got a paying job as a camera operator on the second unit, which was directed by Saul Bass. It was his first professional credit.*

On August 6, 1966, Lucas graduated with a bachelor of arts degree, but had no employment prospects. However, the realities of the Vietnam War meant that Lucas was now eligible for conscription.

1.8

George Lucas I had a lot of friends in the air force and was making arrangements with them to see if I could get into the air force and become a photographer. If I've gotta go, I might as well . . .

Paul Duncan . . . go somewhere you want to go.

George Lucas I went for my physical, and I had prediabetes, so they said no. After all that worry that was a relief. Suddenly I didn't have to go down that track.

Lucas was now free to return to USC for graduate school, but missed the enrollment deadline, so he spent the rest of 1966 looking for work. He helped Saul Bass edit Grand Prix*'s title sequence and the documentary* Why Man Creates *(1968), which would go on to win an Oscar.*

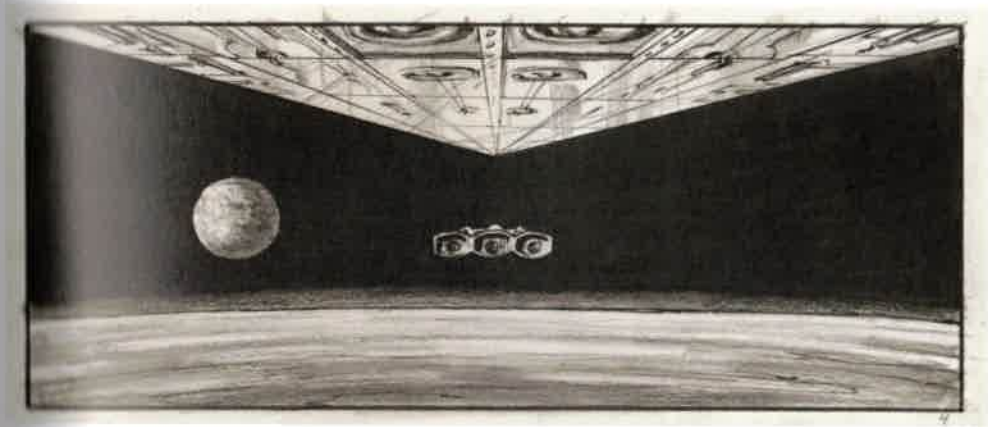
In fall 1966 Lucas met USC friends Matthew Robbins and Walter Murch at a party at Herb Kossower's house and mentioned a story idea that he had when he was 16.

George Lucas I woke up one day and realized that we were living in the future. I had been watching television, the Buck Rogers kinds of things, and I said, "Gee—that's right now!" When I went to film school it reoccurred; I had begun to believe in it as a real thing, that what people think of as the future we are living in right now.

Matthew Robbins He wanted to make a movie about someone escaping from the police, from an all-pervasive Big Brother, eye-in-the-sky.

1.9 ***Dave Beasley and Steve Gawley at work on the Star Destroyer model.***
1.10 ***A storyboard of the picture's opening shot, drawn by Alex Tavoularis.***
1.11 ***As realized in the finished film: The prow of the Star Destroyer enters the frame, bearing down upon the Rebel ship. It bears down . . . bears down . . . and appears to go on forever. As Lucas planned, this vastness set the stage for both suspense and amusement.***

1.9



1.10

1.11

On October 4, Robbins completed a two-page treatment, Breakout, *about a man escaping from an underground civilization. At the end the man climbs out of a trapdoor, is silhouetted by the setting sun, then runs towards the horizon yelling for joy.*

George Lucas In January 1967 I went back to USC to get a bachelor's degree in directing.

Verna Fields, a veteran Hollywood editor who taught editing at USC, hired Lucas to assist her on Journey to the Pacific *(1968) for the United States Information Agency.*

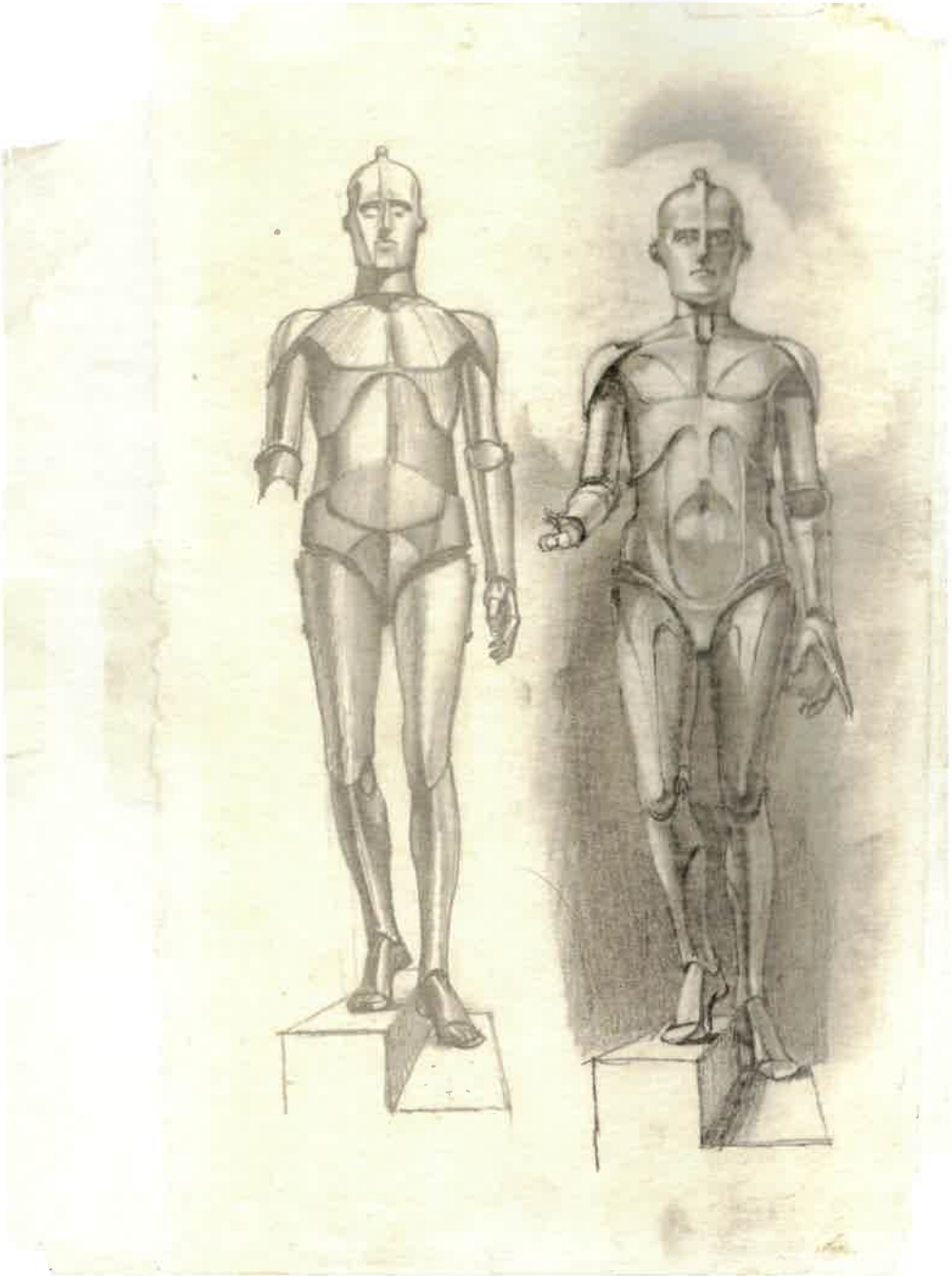
George Lucas I was one of three editors on a documentary on President Johnson's trip to Asia. The film wasn't terrible—I just didn't agree with the politics. I'm not a fan of big government, and propaganda films are distasteful. I was saying things I didn't really believe in just because I had to make a living.

I realized that I didn't want other people telling me how to cut a film. *I* wanted to decide. I wanted to be responsible for what was being said in a movie.

Marcia Griffin, one of the other editors on the film, joined from the Sandler Film Library.

George Lucas Marcia had a lot of disdain for the rest of us because we were all film students. She was the only real pro there.

Lucas and Marcia Griffin began dating.



1.12

"As much as I designed this, George really designed it."
Ralph McQuarrie / Production Illustrator

The Right Horse

During the day Lucas took classes at USC and worked for the USIA, but during the evening, to offset his tuition fees, he was a teaching assistant to Gene Peterson's class of Navy and Air Force film students.

The Navy class had 12 weeks to complete a film project. To add a competitive element Lucas divided them into two groups, with one group being led by the senior officer, and Lucas leading the other.

1.13

1.12 C-3PO was openly modeled on the female robot in Fritz Lang's Metropolis (1927). George Lucas: "Let's make him a boy instead of a girl and give him an Art Deco look."
1.13 Production designer John Barry watches as Lucas adjusts the prototype of a C-3PO mask atop actor Anthony Daniels.
1.14 Daniels wearing an early C-3PO design.

1.14

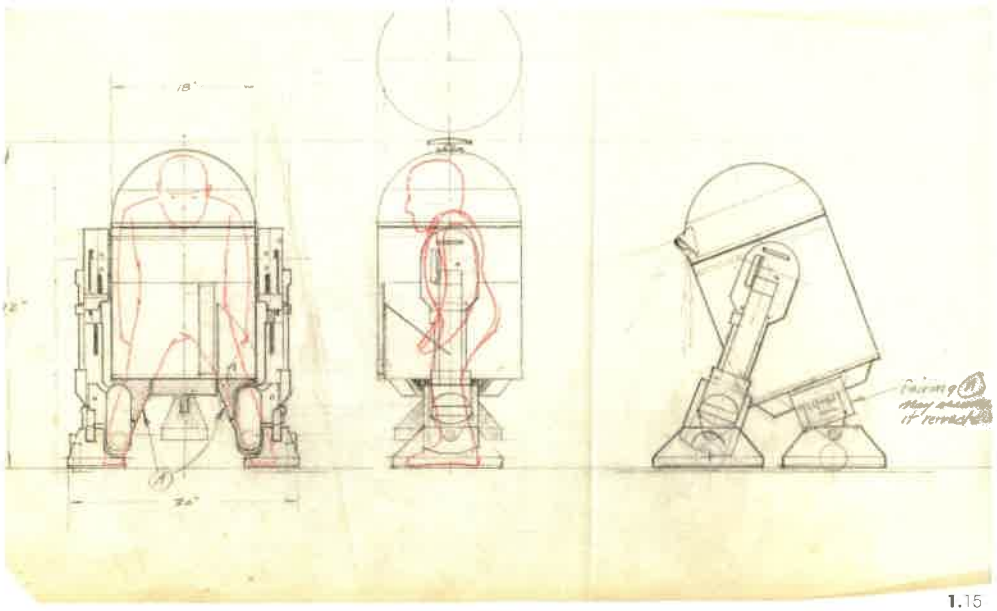
Lucas chose to revive the Breakout *story, now titled* THX 1138 4EB. *They filmed over three days in January 1967, then Lucas spent 10 weeks editing the film at Verna Fields's house, adding an incredibly complex soundtrack.*

George Lucas I liked the idea of a futuristic, brave new world. I wanted something extremely visual, no dialogue, no character, and a cross between a theatrical and non-theatrical experience.

Lucas completed postproduction on THX 1138 4EB *in May 1967. Influenced by the overlapping and sometimes contradictory texture of audio and visual in* 21-87, THX 1138 4EB *presented a futuristic computer society of numbers, jargon, computer graphics, impersonal clean rooms, and concrete structures.*

George Lucas I was trying to create emotions through pure cinematic technique. All the films I made during that time center on conveying emotions through a cinematic experience, not necessarily through the narrative. Even though I went on to make films with a more conventional narrative, I've always tried to convey emotions through essentially cinematic experiences.

The 15-minute short was immediately recognized as a major work.



1.15

George Lucas I didn't expect it to turn out so well.

Lucas invited his parents to a public showing of USC student films.

George Lucas Sr. Every time one of George's films would come on, the kids would whisper, "Watch this one, it's George's film," and our ears pricked up. We went out to the car and all over the campus all they were talking about was Lucas's films! Now I had been against this thing of his going to the cinema school from day one, but we guessed he had finally found his niche. As we drove home, I said to Dorothy, "I think we put our money on the right horse."

A Filmmaking Machine

Columbia Pictures and producer Carl Foreman offered scholarships for four students (two from USC, two from UCLA) to make short promotional films for Mackenna's Gold, *a Western being shot in Utah and Arizona desert locations. Lucas accepted one of the scholarships and went on location.*

Upon his return to LA, Lucas edited together 6-18-67 *(1967), titled after the last day of shooting.*

A month after returning from the desert, on July 31, 1967, Lucas began a scholarship from Warner Bros. to observe the making of a production for six months.

George Lucas I walked onto the lot. They had a big moving truck, and Jack Warner was leaving. I went into the production department to report, and they said, "The problem is, the studio's been sold to Seven Arts, this Canadian company. They're not quite here yet, so the studio is being shut down. There's no writing department or camera department or anything. We're doing one movie on the back lot, which is *Finian's Rainbow*. You can watch them shoot that, because that's all we've got." But they did take me on a tour of the place, to the animation department. I said, "Oh, this is great, look at all the cameras!" (laughs)

I discovered that Francis Ford Coppola was directing the movie, and thought, "This will be okay."

Coppola, a former UCLA student, had previously directed Dementia 13 *(1963) and* You're a Big Boy Now *(1966) for independent producers.*

George Lucas I met him at a student dinner a couple years before, but we were the only people on the movie that were under 30. We were the only ones that had beards. We were the only ones that had long hair.

From January 19 to 21, 1968, the third National Student Film Festival was held at UCLA's Royce Hall. The judges, who included directors Norman Jewison and Irvin Kershner, gave Lucas Best Dramatic Film for THX 1138 4EB, *as well as honorable mentions for* The Emperor *and* 6-18-67 *in the Documentary and Experimental categories. John Milius's animation* Marcello, I'm So Bored, *which Lucas edited, also won an award.*

Coppola, who broke into directing through his screenwriting, thought THX *would be a good basis for a feature film.*

Coppola secured a budget of $750,000 from Warner Bros. for his next feature The Rain People *and offered Lucas a job as his assistant.*

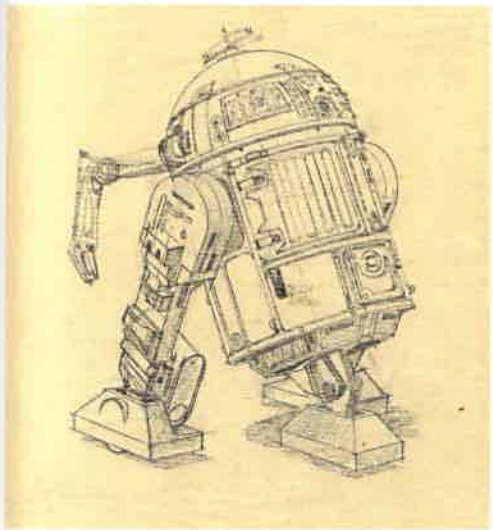
1.16

Production started in Garden City, New York, in February 1968. The 25 cast and crew went on the road traveling in a convoy of seven caravans and cars, sleeping four to a room at motels. The camera, lighting, and editing equipment were in the campers as well as the costumes, making them self-sufficient and fully mobile.

Francis Ford Coppola We had a filmmaking machine in our hands, and it didn't need to be in Hollywood. It could be anywhere.

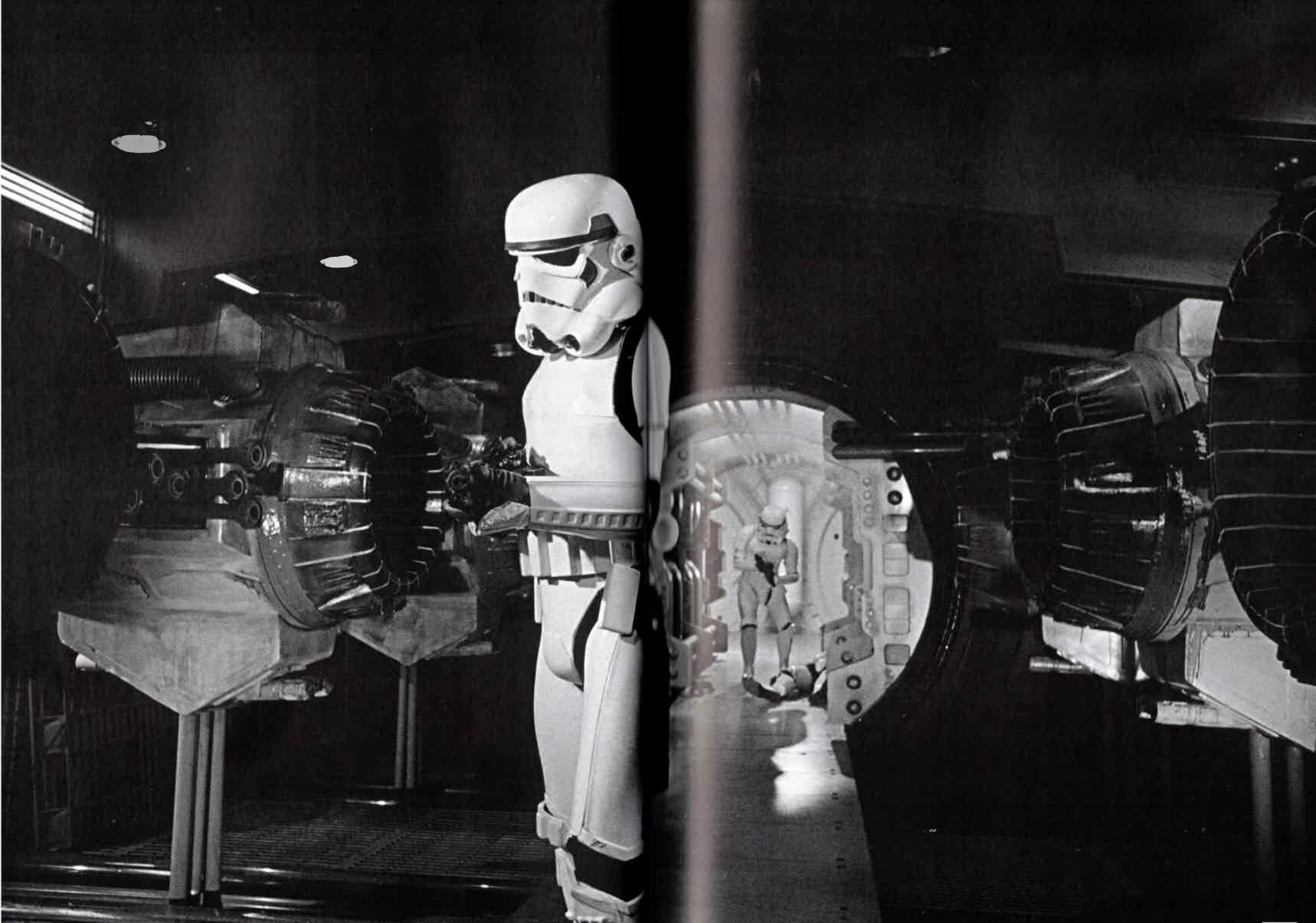
George Lucas Just to keep myself from going crazy I was shooting a daily diary of what was going on in the film.

Coppola agreed to take the money out of the still photography budget to finance the film diary.



1.17

1.15 ***R2-D2 presented a very different challenge to his designers, as well as to actor Kenny Baker, performing inside him. The little robot did not walk but stood on two feet and rolled forward on three legs.***
1.16 ***Lucas, Baker, and Barry confer over how to best fit Baker within the suit and place his feet.***
1.17 ***Ralph McQuarrie: "George said R2-D2 should be a kind of repair guy." R2-D2 was fitted with retractable arms and a chest full of gadgets: an all-purpose Swiss Army knife with a mind of his own.***



1.18 ***As realized on screen the trooper's eyes are fashioned to suggest a bird of prey. The breathing apparatus hints at the teeth and low-slung jaw of a gorilla.***
1.19 ***This Tavoularis storyboard shows R2-D2 and C-3PO running for cover. R2-D2 is on his middle leg, with the two outer legs raised, which was not possible to replicate on a set.***
1.20 ***R2-D2 (Kenny Baker) and C-3PO (Anthony Daniels) are two aimless droids trying to avoid being destroyed in the surrounding battle between the Empire and the Rebels. Lucas had seen C-3PO as an American "salesman" type. After some resistance he grew to admire what Daniels created: "A fussy butler."***

George Lucas I'd get up at four o'clock in the morning and write *THX* for two hours before I'd go out and work on the production.

The locations in Pennsylvania, West Virginia, Tennessee, Kentucky, and Nebraska were selected ad hoc on the road as the troupe chatted on the Citizens' Band radio.

The completed film, called filmmaker: a diary by george lucas *(1968), was never released. A 32-minute version was first shown at the Mill Valley Film Festival in October 1977.*

George Lucas I loved film school—the experience was so enjoyable. One day we—John Milius, Matthew Robbins, and Hal Barwood, and a number of other filmmakers—were discussing the cinema department and I was saying what a great thing it would be if you could just take this film school environment and transfer it to a professional setting so that you could have all the camaraderie in professional life.

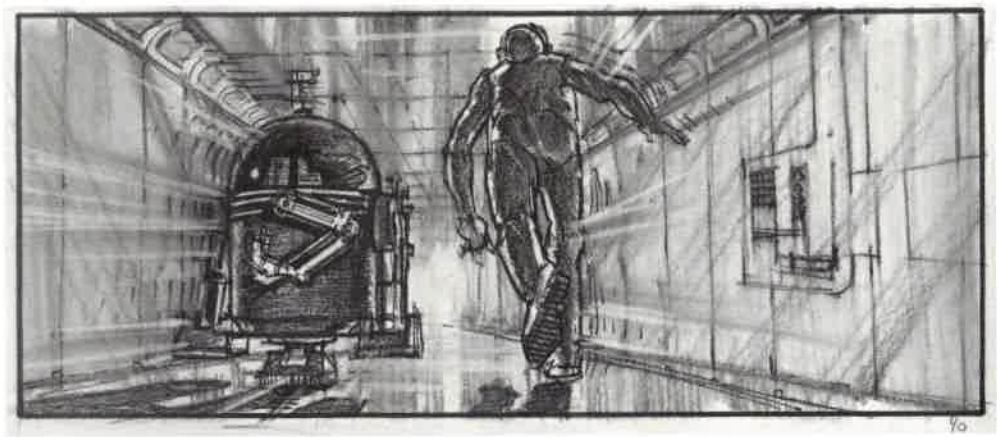
When Francis and I were on *The Rain People* he said that he wished that he could develop a sort of a working environment that was similar to film school.

Coppola and Lucas worked towards making the studio a reality. Coppola completed a rough cut of The Rain People *on October 10, and Lucas finished the first draft of* THX *by November 1, 1968.*

George Lucas I turned it in to Francis, and I said, "This is terrible." He read it and said, "You're right."

Coppola and Lucas worked on a second draft script for a couple of weeks but failed to make progress. On November 19, 1968, Coppola got a production deal with Warner Bros. that included $75,000 to develop THX 1138. *They hired playwright Oliver Hailey to write the third draft.*

George Lucas I hated it worse than what I was writing.



1.19

1.21

Lucas married Marcia Lou Griffin on February 22, 1969, and they made their home in Mill Valley, north of San Francisco.

In May 1969 Coppola took a long-term lease on a warehouse at 827 Folsom Street in San Francisco and formed American Zoetrope. In June, Lucas and Walter Murch worked together on the THX *script. In August, Coppola met with Warner Bros., showing them footage from the short film, some graphics prepared by Lucas, and proposed a very low budget of $777,777.77. Coppola got a deal for Warner Bros. to go ahead with* THX 1138 *and put up money to develop six other scripts, including* Apocalypse Now, *Coppola's* The Conversation *and scripts by Carroll Ballard and John Korty.*

Into the Unknown

George Lucas When I got to film school, the other students said, "You really can't make movies here. They don't give you enough film, they don't let you keep the camera for very long." Well, I made eight films at USC, ranging from one minute to 25 minutes. It was difficult, and there were lots of barriers, but it wasn't impossible. I came up against the same discouragement when I left film school: "You'll never get into the industry. Nobody ever does." But I did it because I didn't believe what they said. You just have to be stubborn and bullheaded, and move forward no matter what you're up against.

All you have to do is do it. It's people living in cages with the doors open and saying: "Gee, I wish I could get out." It's a conditioning, and as the *THX* script evolved that became the main theme. The strand the picture is hung on is a kind of existential thing. There are no absolutes in anything. Life's a kind of amorphous thing people wander through, with more control than they take. All we have to do is decide.

The same story is told three times in three different ways. Each act is about leaving your environment, which is safe and organized and predictable, for something that you have no idea about, moving into the unknown. The point is not that THX is running towards something, but that he's escaping from something.

1.21 ***Luke Skywalker (Mark Hamill), the young water farmer on the arid planet of Tatooine, repairs a moisture vaporator. He also daydreams of other places and possibilities—anything to get away from Tatooine. This scene was deleted from the final film.***

1.22 ***The battle in outer space between the Star Destroyer and the Blockade Runner is faintly visible to Luke in the daylight sky, so he takes a closer look.***

Line producer Lawrence Sturhahn scheduled a 40-day shoot spread out over ten weeks.

George Lucas My primary concept was to make a kind of cinema verité film of the future—something that would look like a documentary crew had made a film about some character in a time yet to come.

Lucas hired two experienced documentary cameramen, Al Kihn and Dave Myers, to shoot the picture, and filming began on September 22, 1969, at the 19th Street/Oakland BART station.

On November 14, 1969, as shooting neared completion, the papers for American Zoetrope were officially filed with Coppola, the sole shareholder, as president and Lucas as vice president. 827 Folsom Street officially opened on December 12.

George Lucas All this craziness was going on at American Zoetrope and I stayed as far

1.22

1.23

"We introduce Vader just striding in. People had never seen him before. When the movie first came out, audiences were gasping. He was awesome, and scary for little kids. This is important, because Leia steps up to him and says, 'I'm not afraid of you.' She's genuinely not afraid, which makes her stronger than him."

George Lucas

1.23 ***"Laser Duel" by Ralph McQuarrie (February 14–15, 1975) illustrates the confrontation between Deak Starkiller and Darth Vader recounted in the second draft of the script. McQuarrie's set design was copied exactly for the Rebel Blockade Runner set built at the last minute.***

1.24

away from that as I could. I worked in the attic of my house. I would cut stuff during the day. Walter would work at night. Over his breakfast / my dinner we would talk about what I had cut during the day and where I thought the soundtrack would go, what we were doing, and then he would spend the whole night cutting sound.

When he edited the soundtrack, I would re-edit the pictures to be inspired by and take advantage of the soundtrack. Also he would take a look at what I was doing in the editing, and that would inspire him to create new sounds and environments.

Walter Murch That mutual influence is something that we experienced at film school.

A year later, on November 19, 1970, Coppola and Lucas showed the finished cut of THX *to Warners in Los Angeles and presented them with copies of all seven scripts. Warners ordered* THX 1138 *to be turned over to their in-house editor Rudi Fehr, who cut five minutes.* THX 1138 *was released on March 11, 1971, received mixed reviews and took $945,000 in rentals.*

Everybody Went Berserk

George Lucas *THX 1138* was invited to the Directors' Fortnight at the Cannes Film Festival, May 1971, but Warners didn't want to go there. They ended up sending a print, but didn't want to send Walter or me.

So my wife and I took our last $1,500 and packed our backpack.

Lucas stopped off in New York to stay with Francis, who was shooting The Godfather, *and to pitch* American Graffiti *to David Picker, president of United Artists.*

George Lucas David Picker was intrigued by my enthusiasm and said that he was going to be at the Cannes Film Festival and that he would see me there.

I'd always loved *Flash Gordon*, and I always really wanted to make a *Flash Gordon* kind of film ever since I saw it on television. So after the Picker meeting I went to King Features to see if I could get the *Flash Gordon* rights. But they said they wanted Federico Fellini to direct it, and they wanted 80 percent of the gross, so I said, "Forget it." I could never make any kind of studio deal with that.

Picker was staying in a big fancy hotel in the center of things and it was exciting. He said, "Okay, we'll give you $10,000 for a first draft," which was nothing, but was everything. "What else have you got?" "I have this other thing. It's a space opera. It's sort of a fantasy adventure movie with dogs flying spaceships." And he said, "Okay, we'll do that one too." Of course, studios, if they make a deal with you, they'll automatically try to make a deal for as many pictures as they can because they own you then.

The Huycks could not write the script because they had a chance to direct a movie.

On April 6, 1972, Lucas signed a three-picture deal with Universal, giving American Graffiti *a maximum budget of $775,000. Lucas also agreed to give up final cut, and cast and crew had to work for the minimum fee allowed by the unions. Huyck and Katz were now available to work on the script.*

Lucas began filming on the streets of San Rafael on June 26, 1972. The production moved to Petaluma for the rest of the six-week shoot, but they also shot in Sonoma, Richmond, Novato, and Mels Drive-In in San Francisco, as well as two more nights in San Rafael. The car roll that concludes the drag race between John Milner and Bob Falfa (Harrison Ford) at the end of the movie was performed successfully at the fourth attempt on August 8, bringing the shoot to a conclusion after 30 days.

1.25

George Lucas On January 28, 1973, I screened the film in San Francisco. The executives came up. The audience loved the film.

Studio executive Ned Tanen was disappointed and said they had a lot of work to do.

George Lucas Because the reaction was *so* outrageous, they thought that we'd brought in our friends, and they weren't a

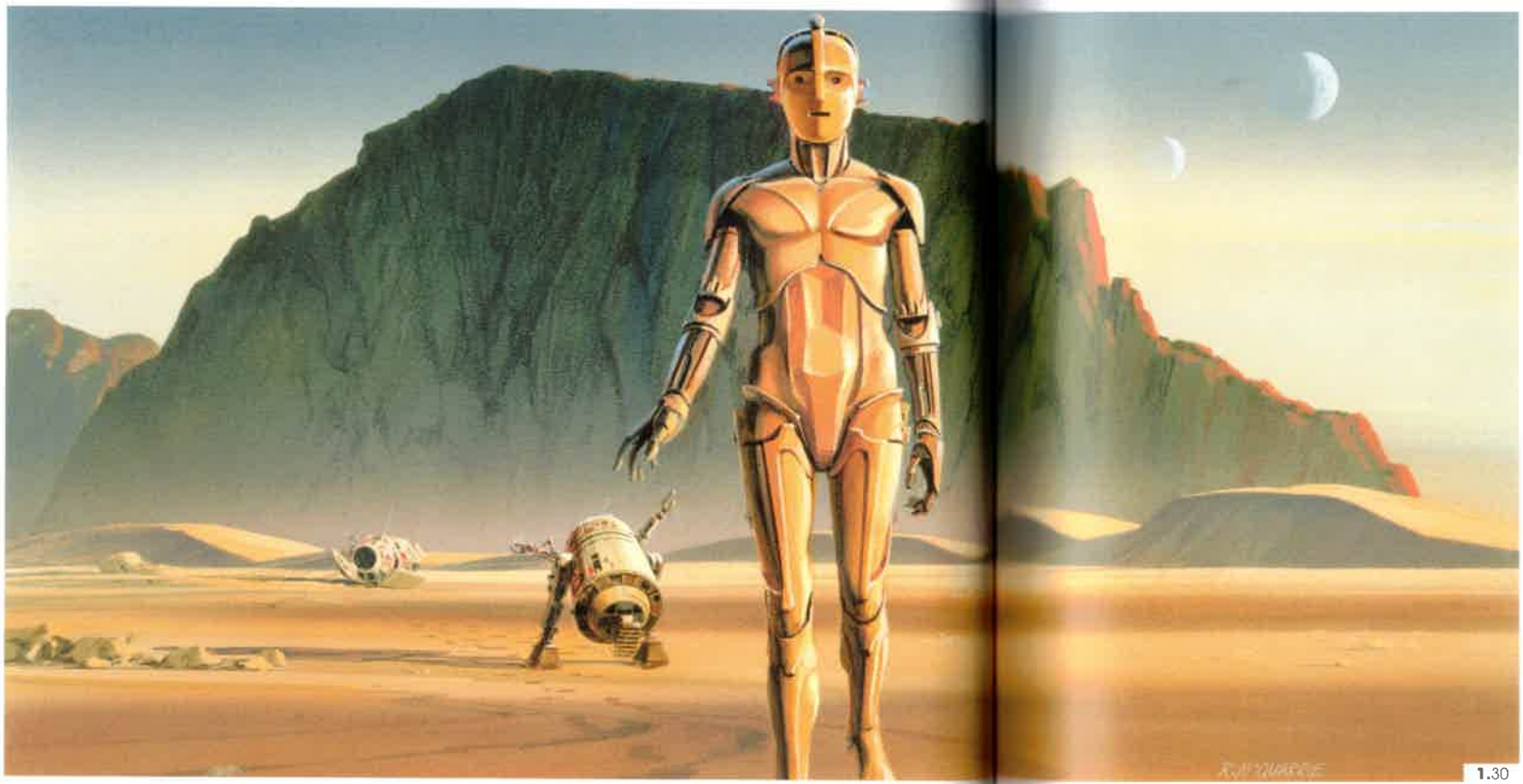
1.24 ***Enter Darth Vader (David Prowse): The deep white corridor, packed with anonymous white stormtroopers and littered with the Rebel dead, allows him to stride into this film with maximum dramatic effect.***

1.25 ***In the film Darth Vader is equally ruthless in his interrogation techniques, holding the Rebel captain Raymus Antilles (Peter Geddis) by the neck before snapping it.***

1.26

1.26 ***McQuarrie's sketch of Leia, her gown and hood emphasizing her kinship to Guinevere in the legends of King Arthur.***
1.27 ***From the point of view of C-3PO, we see the princess and R2-D2, but we do not yet know what is going on. We discover the story, and are introduced to this extraordinary galaxy, along with the droids. Note that this was the original design for the interior of the first pirate ship before it became the Rebel Blockade Runner, and at one time this set was also going to feature all the fighting between the Rebels and Imperial troops.***
1.28 ***Lucas: "I wanted Leia to be tough, and I wanted her to be young. I didn't want to exploit the fact that she was a girl. She could just as easily have been a prince rather than a princess." Princess Leia (Carrie Fisher) is every inch a Rebel leader. Her hairstyle is modeled after those of the unmarried Hopi women in Arizona, pictures of which can be found in publications like* National Geographic. ***The magazine was a favorite of Lucas's from childhood.***

1.27



1.30

1.29 Vader, accompanied by an Imperial officer (Al Lampert, left), questions Leia. Vader: "Don't act so surprised, Your Highness. You weren't on any mercy mission." Leia: "I'm a member of the Imperial Senate, on a mission to Alderaan." Vader: "You are a member of the Rebel Alliance!"

1.30 "Artoo and Threepio Leave the Pod in the Desert" (Version 3) by Ralph McQuarrie, circa early February 1975. This was the first painting that McQuarrie completed for the production.

1.31 Lucas, at left, confers with Anthony Daniels, center. The overcoats and leggings may look out of place in the Saharan Desert, but it was March and still cool in the region.

real audience. It *really* was over the top. It was a shopping mall crowd—we just picked them up out of nowhere.

They said, "Oh, maybe we can release it as a Movie of the Week on TV. We want to show the film to the TV department." Instead of booking a little room for 28 people, where they'd have maybe five from the TV department, we booked the big room, which was 500 people. Then we invited everybody on the lot and we filled the place—people had heard that we'd had an amazing preview in San Francisco. The crowd went berserk. They screamed, they yelled, they clapped, they had standing ovations in the middle of the movie. And the TV people went to the feature marketing department and said, "You should really look at this film. For some reason, it's a feature, but they're trying to put it off as a TV show."

Same thing happened. They went to the distribution division and said, "You should look at this. We think we can really market this. We think this is a hot movie."

For the third one, for the distribution guys, we were running out of people at Universal so we opened it up to Hollywood. The word had really gotten out by then, so a lot of Hollywood people, like Alan Ladd Jr. of Twentieth Century Fox, came to that screening. Everybody went berserk. I had enough guts to talk to the vice president in charge of production, then he had the guts to go upstairs to Lew Wasserman, who didn't know anything about any of this stuff, and said "This is a hot movie. We should do this. We're missing a bet here."

A Overwhelming Drive

In January 1973 Lucas began writing notes on his space opera including a two-page outline Journal of the Whills, *before completing a 14-page typed treatment, titled* The Star Wars, *dated May 1973.*

***The Star Wars* / Treatment / May 1973**

DEEP SPACE. The eerie blue-green planet of Aquilae slowly drifts into view. A small speck, orbiting the planet, glints in the light of a nearby star. Suddenly a sleek fighter-type spacecraft settles ominously into the foreground moving swiftly toward the orbiting speck. Two more fighters silently maneuver into battle formation behind the first and then three more craft glide into view. The orbiting speck is actually a gargantuan space fortress which dwarfs the approaching fighters. Fuel pods are jettisoned. The six fighters break off into a power dive attack on the huge fortress. Lazer bolts streak from the fighters creating small explosions on the complex surface of the fort. Return fire catches one of the fighters and it bursts into a million pieces. Another of the craft plows into a gun emplacement jutting from the fortress causing a hideous series of chain reaction explosions. The chaos of battle echoes through the vastness of space.

George Lucas I always see images flash into my head, and I just have to make those scenes. I have an overwhelming drive to get that great shot of two spaceships, one firing at the other, as they drive through the space

1.31

1.32

1.32 ***The spectacular canyon, called Artist's Palette, in Death Valley lends a magical perspective to the journey of little R2-D2 in this final frame from the Special Edition.***
1.33 ***Lucas and production designer John Barry study the topography photos of the Tunisian locations to strategize their shooting schedule.***

1.34 ***Crewmen keep R2-D2 still while Kenny Baker rocks inside to express the droid's agitation. Lucas stands directly behind the camera, viewfinder dangling from his neck, so that he can judge exactly what is being caught in the camera. The film was being sent back to England for processing, so Lucas would not see any dailies until he returned to the UK in April.***

1.33

1.34

fortress. By God I want to see it. That image is in my head, and I won't rest until I see it on the screen.

***The Star Wars* / Treatment / May 1973**

It is the thirty-third century, a period of civil wars in the galaxy. A rebel princess, with her family, her retainers, and the clan treasure, is being pursued. If they can cross territory controlled by the Empire and reach a friendly planet, they will be saved.

George Lucas / 1973 *The Star Wars* is a mixture of *Lawrence of Arabia*, the James Bond films and *2001*. The aliens are the heroes, and the Homo sapiens naturally the villains. Nobody has ever done anything like this since *Flash Gordon Conquers the Universe* in 1940.

The story follows General Luke Skywalker as he tries to protect the princess while they flee across the desert wastelands of Aquilae in landspeeders, hunted by the Empire. They are disguised as farmers and along the way they pick up two bickering bureaucrats and a group of teenage rebels. At a spaceport Luke, accompanied by a boy and a bureaucrat, tries to hire a trader's ship in a cantina full of exotic aliens.

***The Star Wars* / Treatment / May 1973**

A group of bullies begin to taunt and ridicule the boy. Skywalker attempts to avoid a confrontation, but worse comes to worse, and he is forced to fight. With a flash of light, his lazer sword is out. An arm lies on the ground, one of the bullies lies double, slashed from chin to groin and Skywalker, with quiet dignity, replaces his sword in its sheath. The entire fight has lasted a matter of seconds.

After a furious space battle while escaping Aquilae, the group evade capture by hiding in an asteroid, and eventually crash on the planet of Yavin.

While some of the boys hunt for their lost friends, Skywalker's group heads for a city on jet-sticks, but they encounter large furry aliens riding birdlike creatures. General Skywalker defeats the leader in one-to-one combat but is thrown into a boiling lake by the remaining aliens.

***The Star Wars* / Treatment / May 1973**

Unknown to everyone, the general grabs an overhanging vine on his descent and swings to safety.

A platoon of Imperial guards takes the princess and bureaucrats away in a "Speed Tank." It is up to the General, aided by the teenage rebels and a cantankerous old farmer, to rescue the princess who has been transported to the city-planet Alderaan, the capitol of the Empire, and the home of the Emperor.

"Many of the nonhuman creatures in the film speak invented languages. For the Jawas, those rodent-like desert scavengers of scrap metal, I created a combination of exotic languages—partly Zulu, partly Swahili—that would serve as pidgin English."

Ben Burtt / Sound Designer

After the General trains the boys in the art of war, they head for Alderaan in one-man devil fighters disguised as Imperial rangers, infiltrate the prison, and find the princess.

***The Star Wars* / Treatment / May 1973**

An alarm sounds. The rebels are forced to fight their way out of the prison with "multiple

laser guns" and swords. A few of the boys are killed, but most of them make it to their spacecraft followed by Skywalker and the princess. They break through a ring of Imperial ships attempting to stop them and escape into deep space.

The princess's arrival on Ophuchi is celebrated by a huge parade, honoring the general and his small band. For the first time, the bureaucrats see the princess as her true goddess-like self.

***The Star Wars* / Treatment / May 1973**

After the ceremony is over, and the festivities have ended, the drunken bureaucrats stagger down an empty street arm in arm realizing that they have been adventuring with demigods.

Paul Duncan The first treatment reads very much like Akira Kurosawa's *The Hidden Fortress* (1958), because you've got the general and the princess...

George Lucas The general and the princess isn't really original. The *real* thing I took—that was original with Kurosawa—was the story is told from the point of view of two peasants. I took that idea, and put it into *Star Wars*. The point of view is the droids.

Paul Duncan They start out as bickering bureaucrats, then in later scripts they are construction droids at the space fortress. They both talk, and they are always arguing. And then only C3PO talks.

George Lucas The droids don't know *what's* going on. They're lost in this whole thing, so they have a very funny point of view. They don't quite know the full picture.

Paul Duncan They are almost like avatars for the audience and also like a Greek chorus in a way.

George Lucas They're like Abbott and Costello.

Alan Ladd Jr. had seen the American Graffiti *preview.*

1.36

George Lucas Laddie said, "I love your movie. I think you're a very talented guy. What do you want to do?" Now, this very rarely happens. This is a unique situation. I said, "I've got this space fantasy thing, but it's tied up at Universal, and it's tied up at United Artists, so I have to give them the first crack

1.35 ***The Jawas, hooded scavengers, flock toward the base of their vehicle, the sandcrawler, carrying R2-D2. In the finished film, this vehicle towers like a land-going ship thanks to the glass matte painted by Harrison Ellenshaw.***

1.36 ***John Mollo's costume designs for the Jawas and Tusken Raiders hint at faces behind the hoods. John Mollo: "The Jawas were supposed to look like little rats, sort of grimy and filthy. George produced a prototype, which he subsequently felt was too theatrical, so we pulled it back to just a black stocking mask and these eye-bulbs, which were wired on, a little brown cloak with a Russian Cossack hood, and a scarf. Then we'd put other bits and pieces on them the day of shooting just to make them look a bit more formidable."***

1.37

1.37 ***"Droids Escape Sandcrawler" by Ralph McQuarrie (April 5, 1975). While the Jawas (right) investigate the boulders blocking the way, R2-D2 and C-3PO (left) make their escape, as per the second draft script.***
1.38 ***A radio-controlled model of the sandcrawler, based on Johnston's redesign, was built for scenes filmed in Death Valley. It kept breaking down and took four trips before they got the shot they needed.***
1.39 ***A redesign of the sandcrawler by Joe Johnston. Grant McCune: "Colin Cantwell built a sandcrawler, but it was nothing like this one. It had two little tanks that pulled it around and it looked more like a barge for picking kelp or something."***
1.40 ***A stormtrooper rides a dewback, a reptile native to Tatooine, worked up from sketches by John Barry. Although impressive, the model did not walk, and only a slight movement of the head was possible by the application of force on a long handle.***

at it." He said, "Okay, if you can get it away from there, I'll do it." That's what you never hear. I mean, that's crazy.

United Artists said it was too expensive, and Universal passed.

George Lucas So we took it to Laddie, he read the story and said, "I don't get it, but you're talented. Here's the money to do the screenplay."

The Memorandum Agreement between Twentieth Century Fox and Lucasfilm, dated August 20, gave Lucas $15,000 in development money, $50,000 to deliver the screenplay by October 31, 1973, and $100,000 to direct.

American Graffiti had premiered three weeks earlier, on August 1, at the Avco Cinema Center 1 in Westwood, Los Angeles, and had a limited release in LA and New York, before expanding into a general release.

The Adventure in Living

George Lucas I love kids, and I think movies are really for young people because films can help them or shape their lives. A lot of kids who were really lost told me *Graffiti* gave them something to hold on to. I think too many kids feel life is a downer. I talk to a lot of them, and they have no heroes, no Buck Rogers, nobody they can look at and say, "That's what I want to be when I grow up." They need somebody bigger than life that they can look up to, somebody who isn't afraid to go out and tackle problems. They need—well, a romantic vision, a sense of unlimited possibilities. They need to be turned on to look for the adventure in living.

1.38

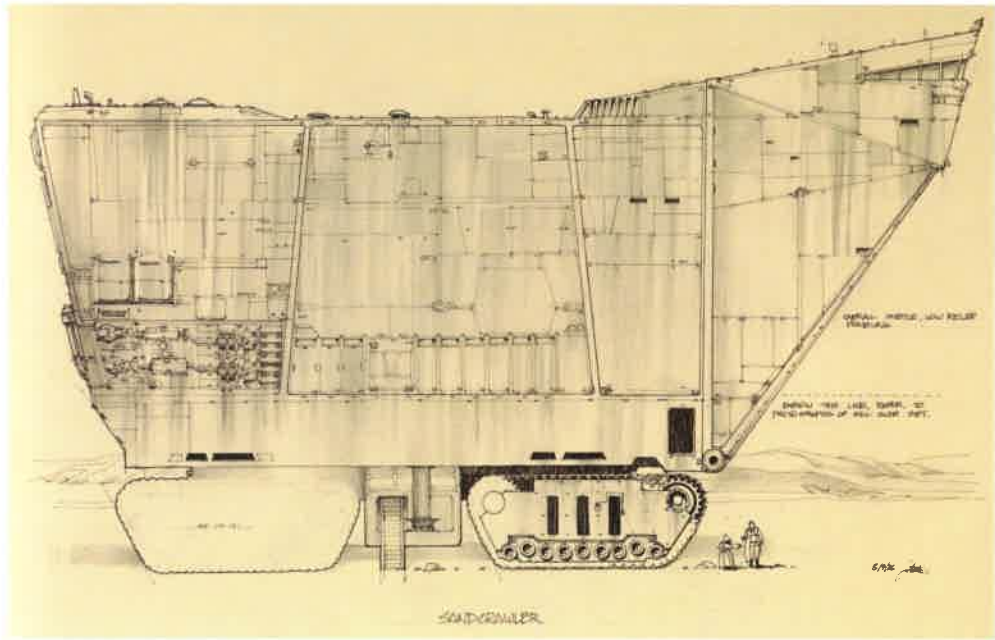
Paul Duncan When you were doing PR for *American Graffiti*, you talked about this new film that you were working on called *The Star Wars*, which you described as a mix between *2001: A Space Odyssey* (1968), *Lawrence of Arabia* (1962), and James Bond. It was very clear that you'd been touched by the reaction of young people to *American Graffiti*. The impetus behind *Star Wars* feels as though you're trying to show people the way forward, to mentor people. I just wondered when that started for you? And also, why?

George Lucas Well, I think, genetically, I'm a sort of self-righteous son of a bitch.

Paul Duncan (laughs) Well, there you go.

George Lucas A lot of people will look at their interior motives—of greed, of wanting to be the leader, of obtaining power—and think it's for survival. It's really not, because what you're doing is disrupting the status quo. You're creating the problem. You can always justify it by saying, "These people didn't know what they were doing and were all going to die anyway because they're idiots. They needed me to come in and tell them what to do."

Obviously, the best way to get people to drop their personal problems is to have some monster from the outside come. Then, when you're all in danger, and it's very specific,



1.39

Form 214

DAILY CONTINUITY REPORT

Title THE STAR WARS.

Slate No.	Script No.
1 A/B	26

Camera No. Cameraman Set Up

A Cam. Panaflex. (Don) 35mm. 40' T.3 85.3
No. 3 net.
~~B Cam. Arri. (Geoff) 180mm. T.3.5 Black net. 85.3~~ 100-45' BRIGHT SUN/CLEAR

Date Mon. 22/3/76 Set EXT. LARS HOMESTEAD/SANDCRAWLER. Night or Day DAY

Take No.	1	2	3	4	5	6	7	8	9	10
Print	PRINT A	PRINT A/B								
Footage										
Screen Time		22 secs.								

A Camera:
V.L.S. FROM FRONT OF SANDCRAWLER HELD ON R. OF FRAME - ONTO LARS HOMESTEAD - JAWIS TOWARDS ENTRANCE R. TO L. AND LUKE AND OWEN BEHIND UP CUT OF HOUSE TOWARDS HIM AND THEY WALK L. TO R. TOWARDS SANDCRAWLER - LUKE REACTS TO BERU O.S. AND TURNS AWAY AND GOES TO TO HOLE - OWEN & JAWI OUT OF SHOT L. TO R. AND LUKE SHOUTS DOWN THE HOLE AND TURNS AWAY AND MOVES LEFT XX TO R. TOWARDS THE SANDCRAWLER.

B Camera:
(Reverse angle on Owen's direction and Luke's at end)
M.L.S. (FAIRLY TIGHT FULL LENGTH FIGURES HOLDING DOOR OF THE HOUSE) ONTO JAWI IN CO SHOT L. TO R. AND LUKE AND OWEN UP AND OUT AND MEET HIM AND MOVE R. TO L. TOWARDS THE SANDCRAWLER O.S. - PAN R. WITH LUKE AS HE BREAKS AWAY TOWARDS THE HOLE AND LOOK OWEN AND JAWI OUT OF SHOT - HOLD M.L.S. (FULL LENGTH) OF LUKE SHOUTING DOWN INTO THE HOLE.

B Camera:
JAWI walks towards the entrance to homestead and LUKE followed by OWEN come up from inside towards him on r. of frame - OWEN drops to l. of LUKE and LUKE stops, then JAWI on l. and then OWEN in centre for a moment and they all move forward - LUKE reacts to BERU o.s. and turns and moves l. to r. and runs across and up the slope and leans over the edge (V2: l. leg up and r. hand across towards bins and leg)
LUKE: I DON'T THINK WE HAVE MUCH CHOICE BUT I'LL BRING HIM.
JAWI's move across f/g (T1 in a group) in line and oddly spaced - LUKE turns his r. away from hole and looks l. to r. after them and PAN LEFT with him moving back and other JAWI's cross f/g much closer to cam. and LUKE exits shot r. to l. towards sandcrawler and robots.

A Camera:
Shooting from front of sandcrawler holding it on r. of frame and steam coming out - homestead in far b/g - JAWI up to door r. to l. and OWEN out and LUKE on r. and they move l. to r. across the flat area - LUKE breaks away (JAWI's shuffling around the front of the sandcrawler) and OWEN & JAWI move across l. to r. and in l. b/g see LUKE shout down the hole in v.l.s. and he turns back and moves forward again.

T1: PRINT. A Cam. No limp for Owen - T2 with a little shuffle.
T2: PRINT. A/B cams. Diff. grouping on the Jawi on A Cam.
Better action for B (Luke's position diff. to T1)

J.J. George thinks that ~~this~~ these two shots will be either/or.

1.41

1.42

you can fight it, but once that's taken care of, people go back to wanting to think about themselves. It's a struggle between the self and your social imperatives.

Paul Duncan We switch between the two.

George Lucas It depends on where our brain is, how we were brought up, what we need. There are a lot of issues that go on with humans that don't go on with lower animals. Animals are not able to move around in terms of moral choice, but humans can. That's where mythology comes in. That's where our forerunners can say, "This is what we expect of you." That's where religions came from. That's what's been holding our societies together.

The interesting thing now is that we're at a time where the religious constraints that we have believed in, which are basically stories, are falling apart. Those that still believe in the stories are blaming science and other issues, but that's not what it is. We're just looking around for a villain, when the villain is selfishness and fear. We're all afraid. We're all afraid somebody is going to destroy the world.

The waking reality of history, of literature, and storytelling is based on humanity, on humanness, on empathy for people who are suffering. We know that if you go purely after pleasure, it doesn't work as well, because pleasure is momentary. It's a short-term thing. Joy is a long-term thing. Pleasure wears itself out because usually you're doing it at somebody else's expense, which is a selfish thing. If you help somebody else, then it's a joyful

1.41 ***This Daily Continuity Report for March 22, 1976, describes the first slate of* The Star Wars, *as Luke and his uncle walk out of the homestead to look at the assembled droids. As on earlier movies, Lucas is using two cameras at a distance to capture the action like a documentary.***

1.42 ***Filming R2-D2's close-up with multiple cameras as the Jawas go about their business.***

thing. It stays there. You can remember it. You can't remember pleasure. You can only remember joy.

As Joseph Campbell points out in his books: no matter what religion you go to, no matter where it is, the idea that "God is love" is the core of any successful society. Love thy neighbor. Don't kill people. Have empathy for other people. Societies that rule through fear and hatred might last awhile but eventually they implode.

That's our inevitable human conflict. If you try to be like Jesus or a Buddhist monk you might wind up completely at the whim of people who want to take advantage of you, even kill you. It says something about the whole idea of love, of compassion, of empathy, that it has survived. We have to fight how we disguise evil, how we rationalize it—and fight that in ourselves. If we know that evil is going on, we have to say, "Wait a minute. How can we possibly justify this stuff? We know it's bad. It's wrong."

1.43 ***Kenny Baker with Jack Purvis, a longtime performing partner whose diminutive stature made him an ideal Jawa.***
1.44 ***C-3PO and R2-D2 at the Lars farm. Anthony Daniels ensured by his body language that C-3PO's movements were in vivid accord with his voice.***

1.43

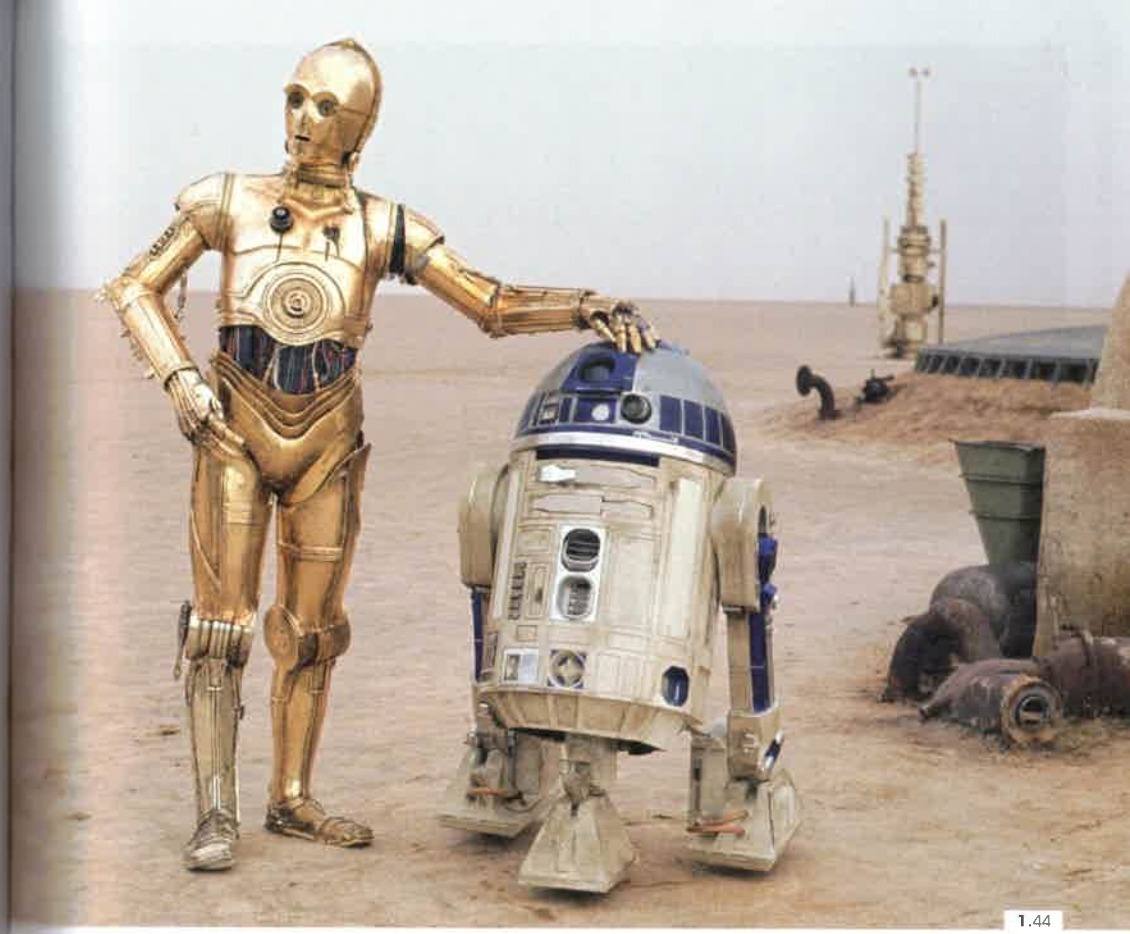
Paul Duncan But we live in a society that is driven by the individual and the needs of the individual, so all the algorithms and all the technology are being tailored for the individual, not for the mass. In other words, those individual desires are being fed more as an individual, not as a group.

George Lucas Ultimately, no matter how you do it, the group conquers all. The individual as an individual can't stand up against the reality of life. We are not animals that are equipped to deal with things individually. Because of our brain, which complicates things, we're animals that *have* to work in groups. If we always were individuals, we'd still be monkeys.

Paul Duncan So survival becomes a matter of how the society groups together to fight that.

George Lucas Mythology and storytelling give you something to hold on to. When we're 11 or 12 years old, we're starting to think on our own. We need something compatible with the church and all other mythologies we've been growing up with, but clean of secular aspects like: "We want those people to believe what we believe, because we have the truth and they don't have the truth." We need something that builds compassion as opposed to selfishness.

Star Wars is broken down to be that simple. I embroider it into other things, but ultimately it's about selflessness versus selfishness—the two sides—and we're all born with both. We have the power to choose between them.

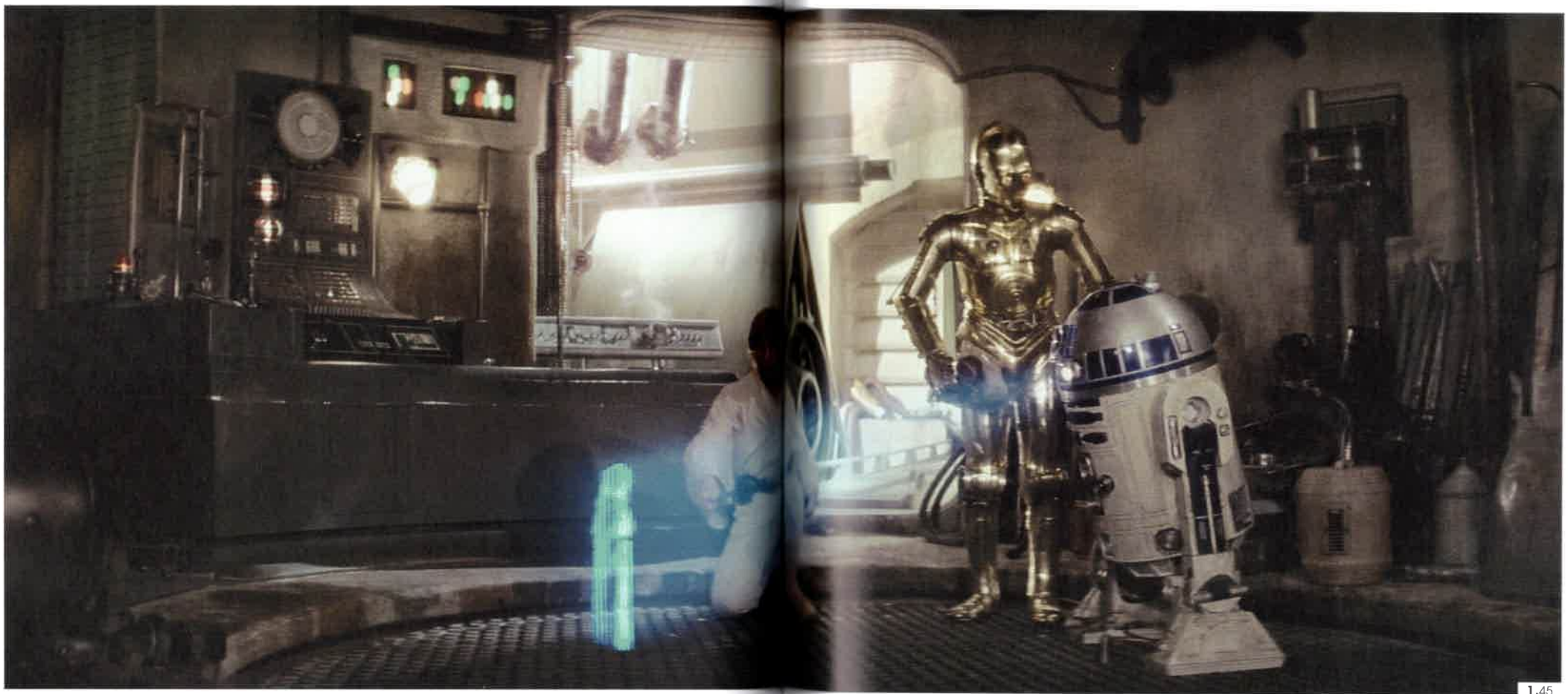


1.44

Star Wars is based on a symbiotic relationship. The superstitious part is: there is a god, or a force, or something that's bigger than we are. We have power over it, and it has power over us. Which is to say, if you don't work in the ecosystem that you're in, then when you pull yourself out, it collapses. And if you keep doing selfish things, pretty soon, the whole thing will collapse as well. So you've got to keep things in balance. You can't be a 100 percent good person. Don't batter yourself because you aren't perfect, but at the same time, if you go to the light side, you will find more happiness and things will work better. The world will be a better place. It *is* a better place if everybody is compassionate and helps each other.

"Threepio thinks too much, therefore he has a serious problem, whereas Artoo doesn't. If you tell them, 'Go down to the store to buy some milk.' Artoo goes down to the store, buys milk, comes back. No problem. Threepio would be like, 'What kind of milk? What if I get the wrong milk?' He's thinking too much."

George Lucas



1.45

Two Ships

George Lucas Two ships flying through space shooting at each other. That was my original idea. I had seen it in comic books. You think you've seen it in movies, but you haven't. Except in *Flash Gordon* (1936), where you had all these funny little ships shooting Roman candles at each other, you never saw it. In *Star Trek*, it was always one ship sitting here and another ship sitting there, and they shot these little lasers and one of them disappeared. It wasn't a dogfight, where they were racing around in space firing, and explosions. I knew I wanted an air-to-air battle with the big ship shooting little ships. And I knew I wanted a dogfight with lots of fighters. Essentially *that* was my vision of the movie. I wanted to see *that* more than anything.

1.45 ***Luke accidentally triggers a replay of this tiny 3-D image of Leia. Intrigued by this glimpse of a beautiful girl and a world outside his small community, Luke begins his own quest.***

In January 1974, George Lucas purchased a one-story Victorian building at 52 Park Way, San Anselmo. He converted it into suites of offices for Lucasfilm and worked on turning its run-down coach house into editing suites. Meanwhile, at his San Anselmo home, at a desk he'd built using three doors, Lucas wrote a screenplay based on the treatment bought by Twentieth Century Fox.

"In the beginning, he's just a kid. A little bit naïve, because he's out there in the middle of nowhere. He has dreams, but that's all he's got."
George Lucas

Paul Duncan The Vietnam War was still going when you were writing. Was that an influence?

George Lucas In the beginning, quite a bit. I had been working on *Apocalypse Now* for four years and I figured that I couldn't make it because it was about the Vietnam War, so I would convert some of the concepts into science fantasy. Essentially a small group of freedom fighters or Rebels or human beings were trying to fight an essentially large mechanized, computerized empire. It was really humans against machines.

Technology against humanity, and then how humanity won.

Lucas made explicit reference to the connection in his exploratory notes.

George Lucas / Second Thoughts about Plot / Undated 1974

1.46

Theme: Aquilae is a small independent country like North Vietnam threatened by a neighbor or provincial rebellion, instigated by gangsters aided by empire. Fight to get rightful planet back. Half of system has been lost to gangsters.

The empire is like America ten years from now, after gangsters assassinated the Emperor and were elevated to power in a rigged election. We are at a turning point: fascism or revolution.

George Lucas I wanted a movie about an old man and a kid, and they would have a teacher-student relationship.

Lucas completed the first rough draft of The Star Wars *in May 1974, and the opening crawl explains that the last of the Jedi Bendu are being hunted down by the Knights of Sith. In the opening scene Annikin Starkiller's younger brother Deak is slain by a seven-foot-tall Sith Knight, but their father Kane, a Jedi Bendu, cleaves it in two with one swift movement of his lazersword.*

Later, on their home planet, Aquilae, Kane makes a request to General Luke Skywalker—a Jedi and leader of the Aquilaean forces.

***The Star Wars* / Rough Draft / May 1974**

KANE Take my son as your Padawan Learner. He would be a Jedi. I've trained him from birth. He's reached the fifth stage. He fought

1.46 Luke with his Uncle Owen (Phil Brown) and Aunt Beru (Shelagh Fraser)—he wants to go to see Ben Kenobi but they dissuade him. He wants to apply to the Academy—they stop him. Luke is the epitome of a disgruntled youth. He is seated at left in the final film, which emphasizes his family's opposition.

1.47 Luke dreaming of what the future might hold for him, but he fears, "It looks like I'm going nowhere." The twin suns are courtesy of an ILM matte.

1.48 Long dreamt, now made real: Lucas attempted this shot on the first day of principal photography, March 22, 1976—"because it was there," he noted—but it proved unsatisfactory. A week later, March 29, he achieved the iconic image we now have.

1.47

1.49

1.49 ***"Tusken Raiders" by Ralph McQuarrie (December 7, 1975). Lucas: "I wanted the Tusken Raiders to be sort of like Bedouins, but at the same time very strange and mechanical. You look at that painting and you say, 'Oh, yeah, Bedouin.' Then you look again and say, 'Wait a minute, that's not right…'"***

"The towering creature brings down his curved, double pointed 'Gaderffii'—the dreaded axe blade that has struck terror in the heart of the local settlers. The terrified farm boy scrambles backward until he is forced to the edge of a deep crevice. The sinister raider stands over him with his weapon raised and lets out a horrible shrieking laugh."

Star Wars / Fourth Draft Script / January 1, 1976

1.50

in the Kessilian civil wars and commanded a Hubble expedition to the Cone Systems. He's a good boy, Luke, and one hell of a fighter.

When the General protests, Kane reacts angrily.

***The Star Wars* / Rough Draft / May 1974**

Starkiller suddenly ignites in a rage and swings his left forearm down with a mighty blow across the solid chrome desk the general is sitting on. The old JEDI warrior's forearm cracks in two, spewing forth wires, and many fine multicolored electronic components. The artificial limb flops lifelessly to Starkiller's side. The warrior rips open his tunic, revealing a plastic chest stuffed with flashing electric parts.

KANE (angrily) I'm not the same. There is nothing left but my head and right arm . . . I've lost too much, Luke . . . I'm dying.

The Empire is based on Alderaan, capital of the New Galactic Empire.

***The Star Wars* / Rough Draft / May 1974**

The towering white oxide clouds pass, revealing the Imperial city of Alderaan. The magnificent domed and gleaming city is perched, mushroom-like, on a tall spire, which disappears deep into the misty surface of the planet. The peacefulness of this nebulous idyll is broken by the increasing wail of ion engines. Four sleek stardestroyers, from the Imperial Third Fleet, burst from one of the huge cumulus range. The craft are flying in a tight formation as they bank steeply, and head toward the Imperial capital of the galaxy.

At a military review featuring Imperial shock troops and giant air tanks that "ride two or

1.50 ***The crew films Luke as he scopes, with his electrobinoculars, the approach of the Tusken Raiders. At left, dressed as a Tusken, is stunt coordinator Peter Diamond.***

1.51 ***The fearsome Tusken Raider gestures with his gaderffii stick and laughs just before he knocks out Luke.***

three feet above the ground," The Emperor prepares the troops for battle.

***The Star Wars* / Rough Draft / May 1974**

EMPEROR Upon this battle depends the survival of the Galactic Empire. Upon this battle depends the life and long continuity of our civilization. Not since the great Jedi Rebellion has our destiny been placed in such a balance. This is to be the most magnificent campaign of all! You have never been called without doing something to be remembered, something notable and striking. The conquering of the Aquilaean System, the last of the independent Systems, and the last refuge of the outlawed, vile sect of the Jedi, will have such important and lasting consequences, that I can't but consider it as an epoch in history.

The space fortress, the size of a small moon, attacks Aquilae under the command of General Vader. During the battle the fortress buckles under bombardment and two construction robots slip and slide across the hallway.

***The Star Wars* / Rough Draft / May 1974**

THREEPIO This is madness; we're going to be destroyed. I'm still not accustomed to space travel.

ARTWO The external bombardment does appear to be concentrated in this area. The structure has exceeded the normal stress quotient by point four, although there appears to be no immediate danger.

THREEPIO No immediate danger! You're faulty. This is madness!

The robots escape to the surface, wander the wastelands and eventually join the fleeing entourage of General Skywalker and the Royal family. General Vader tells Governor Hoedaack that the submission of Aquilae took three hours, with the culture intact.

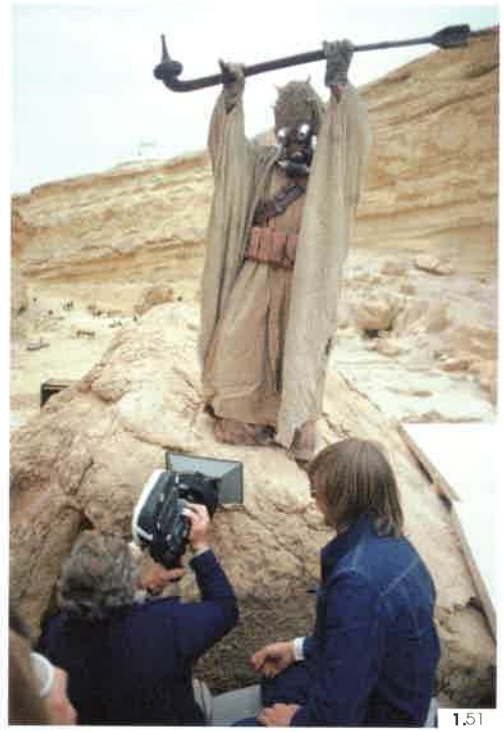
***The Star Wars* / Rough Draft / May 1974**

HOEDAACK A truly great prize for the Empire. They have a treasure of biotic science. Genetics, cloning — they've added two hundred years to a lifespan. Remember, you must capture at least one member of the Royal Family alive. The Aquilae family has ruled this system for ten thousand years. The people will follow no other.

The general is on the run with Annikin, Princess Leia, Han Solo ("a huge, green skinned monster with no nose and large gills"), two construction droids and others. Kane makes the ultimate sacrifice, removing his power unit to save the two young princes Biggs and Windy.

After many adventures that hit the same beats as the story treatment, Skywalker, Annikin, Solo and the princes escape to the Fourth Moon of Yavin, a jungle planet populated with giant trees. It is also home to the Wookiees ("Wookees" in the script).

George Lucas There was a whole sequence where the Empire had a little outpost on



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1.52

the Wookiee planet and Luke gets involved with the Wookiees and he fights the head Wookiee. He wins the fight but he doesn't kill the Wookiee and the Wookiee says, okay, you are going to be the son of the chief and all that kind of stuff. He rallies the Wookiees and the Wookiees all attack this Imperial base. The Imperial base has tanks and the Wookiees beat them off. Then Luke trains the Wookiees to fly the fighters, and it is the Wookiees that attack the Death Star.

Annikin doubts it can succeed, so he mounts a mission with Artwo to rescue Princess Leia from the space fortress. On board, he is aided by Prince Valorum, a black knight of Sith ("dressed in the fascist black and chrome uniform of the legendary Sith One Hundred") who, over the course of the story, is demoted to stormtrooper, loses faith in the Empire's methods, and finally comes to respect Annikin as an honorable warrior. The Wookiee spaceships attack the space fortress and cause a chain reaction that results in its total destruction, but not before our heroes escape in lifepods. "Starkiller and the princess embrace, and he kisses her tenderly." The rough draft ends with scene 191 in the Throne Room of the Palace of Lite on Aquilae, as Queen Leia bestows honors on everybody, including Artwo and Threepio.

***The Star Wars* / Rough Draft / May 1974**

QUEEN Your service to Aquilae is greatly appreciated. You are designated class A-4, and will serve Annikin Starkiller, the new Lord Protector of Aquilae. Rise!

The first draft script of The Star Wars, *dated July 1974, is essentially identical to the rough draft, only many of the names have been changed.*

Paul Duncan In the first scripts, people say, "May the Force of others be with you," but you don't get the feeling these Jedi are mystical or religious in any way. They seem more like samurai warriors.

George Lucas In the beginning, I was struggling with the plot, just figuring out what it was going to be. I had a sense of what the Force was, how it worked, and what they could do with it, but the story didn't have room for that—yet. I'd say, "Gee, I didn't put any of the Force in there. I better use it." Then I'd do a version that has that in.

The Force of Others

George Lucas Francis finished *The Godfather II* and he said, "I'm going to finance movies myself, so come and do *Apocalypse Now*." I had a choice.

In the end I said, "I'd still like to make *Apocalypse Now*—it's something that needs to be said—but I think it's more positive and more helpful at this point if I continue to make *Star Wars*." That's where it came down to, combined with the fact that I was into it and I didn't want to get derailed and stop this and start that.

The original screenplay, which was very involved and lengthy, like *War and Peace*, took me about eight months to write. Afterward, I said, "I can't possibly shoot this movie; it's going to cost $80 million, and take five years to make. I'll cut it in half and make two screenplays." So I did and rewrote the second half. When I looked at that screenplay, it was still very long, very complicated. A little over 200 pages. So, I took the screenplay and divided it into three stories and rewrote the first one.

I wrote the second script without the old man in it at all. I had a story about the kid and his brother. The pirate character developed out of the brother of the kid.

1.53

The second draft, titled Adventures of the Starkiller: (episode one) "The Star Wars," *ran 118 pages and has many of the elements associated with the final movie. It opens with an iconic image.*

***Adventures of the Starkiller* / Second Draft / January 28, 1975**

A tiny silver space craft races from behind one of the lifeless Utapau moons. The small Rebel spacefighter is being chased by four giant Imperial stardestroyers.

1.52 ***Obi-Wan "Ben" Kenobi by Ralph McQuarrie, circa July / August 1975, explicitly references robes worn by Takashi Shimura in Akira Kurosawa's Seven Samurai (1954).***

1.53 ***Filming Alec Guinness as he peels back his hood and revires Luke, declaring: "Rest easy, son. You've had a busy day. You're fortunate to be all in one piece." This was shot on March 28, 1976, Guinness's first day of filming.***

Hundreds of deadly laser bolts streak from the Imperial warships as they dive on the smaller craft.

The Rebel spacefighter is boarded by Imperial troops—there are explosions and lazersword fights—but the ship's captain Deak Starkiller, a young Jedi, manages to send R2 units down to the surface to find his brother Luke and give him a message. Deak is too agile for the stormtroopers, and then...

Adventures of the Starkiller /
Second Draft / January 28, 1975

For an eerie moment, all is deathly quiet as a huge darker figure appears in the sub-hallway. The remaining stormtroopers bow low toward the doorway. An awesome, seven-foot BLACK KNIGHT OF THE SITH makes his way into the blinding light of the cockpit area. This is LORD DARTH VADER, right hand to the MASTER OF THE SITH. His sinister face is partially obscured by his flowing black robes and grotesque breath mask, which are in sharp contrast to the fascist white armored suits of the Imperial stormtroopers. The troops instinctively back away from the imposing warrior.

After Deak is subdued, Vader and an Imperial commander believe Deak to be the son of the Starkiller, "'The son of the suns!' The last of the Starkiller line, whom the seers have said would bring down the Empire."

On the edge of the dune sea on Utapau, the droids are captured by dwarflike scavenger Jawas and held in their giant sandcrawler but escape to track down the Lars homestead in search of Luke Starkiller, known as "the Skywalker." Deak's recorded message, projected by R2-D2, tells Luke to take the Kiber Crystal to their father on Ogana Major and warns that the Empire has a new powerful weapon...

Before Luke leaves on his quest, he explains the meaning and history of the Force of Others to his two younger brothers, twins Biggs and Windy.

Adventures of the Starkiller /
Second Draft / January 28, 1975

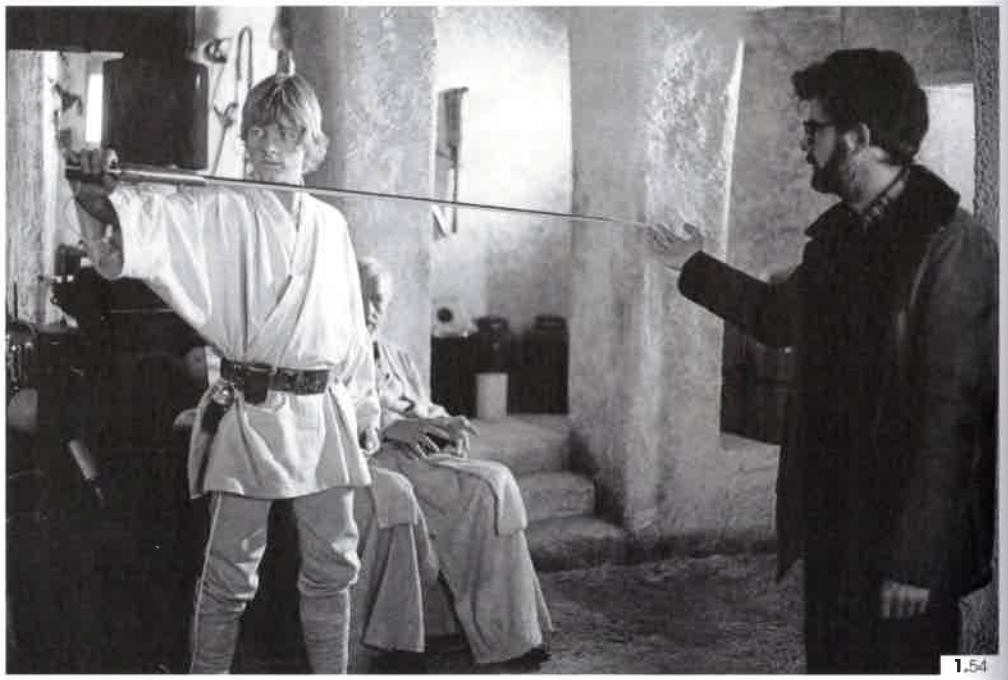
LUKE In another time, long before the Empire, and before the Republic had been formed, a holy man called the Skywalker became aware of a powerful energy field which he believed influenced the destiny of all living creatures...

BIGGS The "FORCE OF OTHERS"!

LUKE Yes, and after much study, he was able to know the force, and it communicated with him. He came to see things in a new way. His "aura" and powers grew very strong. The Skywalker brought a new life to the people of his system, and became one of the founders of the Republic Galactica.

WINDY The "FORCE OF OTHERS" talked to him!?!

LUKE In a manner different from the way we talk. As you know, the "FORCE OF OTHERS" has two halves: Ashla, the good, and Bogan, the paraforce or evil part. Fortunately, Skywalker came to know the good half and was able to resist the paraforce; but he realized that if he taught others the way of the Ashla, some, with less strength, might come to know Bogan, the dark side, and bring unthinkable suffering to the Universe. For this reason, the Skywalker entrusted the secret of THE FORCE only to his twelve children, and



1.54 ***Lucas describes the lightsaber to Hamill, as Guinness listens in the background.***
1.55 ***Mechanical effects supervisor John Stears and his team created a saber that could "light up" live, prior to any visual effect from ILM. When Luke "ignites" it, he holds a spinning wooden sword, coated with a reflective material. You can see the power wire hanging from the handle of the lightsaber and going through Hamill's sleeve. Note that Daniels is only half-dressed as C-3PO since only his top half appears in the shot.***

1.55

1.56

1.56 Darth Vader begins his interrogation of Leia to find the location of the Rebel Alliance's hidden fortress. Vader was later dubbed by James Earl Jones in post-production. Lucas: "Originally, it was going to be Orson Welles, but I decided his voice was too recognizable. James Earl Jones's voice is strong. We recognize his voice nowadays, but in those days, you couldn't."
1.57 Admiral Motti (Richard LeParmentier) tells Grand Moff Tarkin (Peter Cushing, right) and Vader that, "This station is now the ultimate power in the universe. I suggest we use it." Lord Vader then takes exception to Motti's insulting remarks about the Force, and uses the Force to choke him. Vader: "I find your lack of faith disturbing."
1.58 The location was on the Tunisia-Algeria border. Since Tunisian military trucks had been used to help drag things out of the mud after a storm, the Algerian government were concerned that there was a massive military mobilization on their border. Lucas: "They had to come and inspect the sandcrawler to verify that it was not a secret weapon."

they in turn passed on the knowledge only to their children, who became known as the Jedi Bendu of the Ashla: "the servants of the force." For thousands of years, they brought peace and justice to the galaxy. At one time there were several hundred Jedi families, but now there are only two or three.

"Don't be too proud of this technological terror you've constructed. The ability to destroy a planet is insignificant next to the power of the Force."
Darth Vader

WINDY What happened to them?

LUKE As the Republic spread throughout the galaxy, encompassing over a million worlds, the GREAT SENATE grew to such overwhelming proportions that it no longer responded to the needs of its citizens. After a series of assassinations and elaborately rigged elections, the Great Senate became secretly controlled by the Power and Transport guilds. When the Jedi discovered the conspiracy and attempted to purge the Senate, they were denounced as traitors. Several Jedi allowed themselves to be tried and executed, but most of them fled into the Outland systems and tried to tell people of the conspiracy. But the elders chose to remain behind, and the Great Senate diverted them by creating civil disorder. The Senate secretly instigated race wars, and aided anti-government terrorists. They slowed down the system of justice, which caused the crime rate to rise to the point where a totally controlled and oppressive police state was welcomed by the systems. The Empire was born. The systems were exploited by a new economic policy which raised the cost of power and transport to unbelievable heights. Many worlds were destroyed this way. Many people starved...

BIGGS Why didn't the "FORCE OF OTHERS" help the Jedi to put things right?

LUKE Because a terrible thing happened. During one of his lessons a young PADAWAN-JEDI, a boy named Darklighter, came to know the evil half of the force, and fell victim to the spell of the dreaded Bogan. He ran away from his instructor and taught the evil ways of the Bogan Force to a clan of Sith pirates, who then spread untold misery throughout the systems. They became the personal bodyguards of the Emperor. The Jedi were hunted down by these deadly Sith knights. With every Jedi death, contact with the Ashla grows weaker, and the force of the Bogan grows more powerful.

1.59

WINDY Where are the Jedi now?

LUKE They're hidden; but many are still fighting to free the systems from the grip of the Empire. Our father is a Jedi. He is called "The Starkiller" and is said to be a great and wise man, and tomorrow I am on my way to join him and learn the ways of the "FORCE OF OTHERS."

Uncle Owen takes the crystal hidden in his belt and gives it to Luke.

Adventures of the Starkiller /
Second Draft / January 28, 1975

OWEN The only one. A Jedi can use it to intensify the Ashla force a hundred fold; but, remember it can also be used to intensify the power of the Bogan... It must not fall into the hands of the Sith... They would do anything to have it.

Luke goes to a Cantina in Mos Eisley spaceport looking for passage to the Ogana systems. He asks the first person he finds.

Adventures of the Starkiller /
Second Draft / January 28, 1975

Luke is standing next to HAN SOLO, a young Corellian pirate only a few years older than himself. He is a burly-bearded but ruggedly handsome boy dressed in a gaudy array of flamboyant apparel.

Han turns to his companion, CHEWBACCA, an eight-foot tall, savage-looking creature resembling a huge gray bushbaby-monkey with fierce "baboon"-like fangs. His large yellow eyes dominate a fur-covered face and soften his otherwise awesome appearance. Over his matted, furry body, he wears two chrome bandoliers, a flak jacket painted in a bizarre camouflage pattern, brown cloth shorts, and little else. He is a two-hundred-year-old "WOOKIEE", and a sight to behold. Han speaks to the Wookiee in his own language, which is little more than a series of grunts.

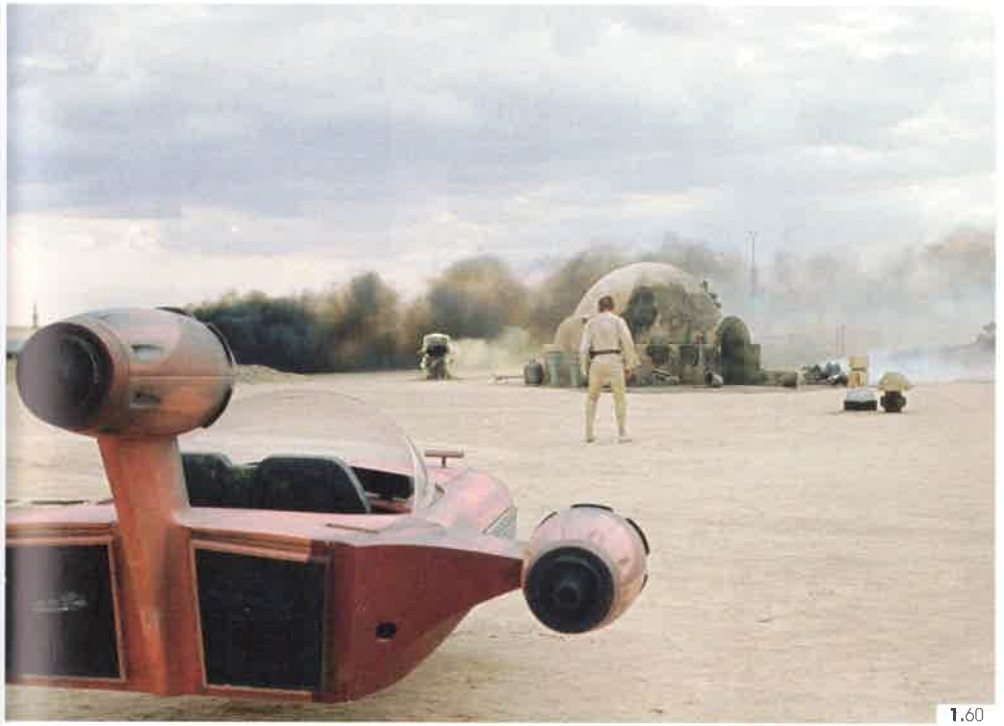
After Luke dispatches a human and two creatures with his lazersword (and Luke is as surprised at his skill as everybody else) Han agrees to transport him for a hefty fee.

At the pirate starship, we find that Han is nothing but a cabin boy to Captain Oxus. Han rigs an alarm with the help of science officer Montross (who has "nothing left but (his) head and right arm"), the crew evacuates, Chewbacca escorts Luke and the droids on board, and Han steals the ship. When they arrive at Ogana Major, the planet is gone, destroyed, and so Luke's father is dead. Luke suggests they go and rescue his brother Deak on Alderaan, the home planet of the Empire — Han agrees because he wants to be paid handsomely.

The pirate ship, a "Corellian Gypsy vessel," appears deserted and is towed into the floating Imperial city. Han, Luke, Chewbacca, and Montross hide in scan-shielded compartments and then the first three make their way, disguised as troopers, into the city to rescue Deak. Making their way back to the ship, they confront a Dai Noga, an unnatural creature that is "a cross between a huge spider and a giant squid." When Han and Luke are pursued by two Sith Knights, they escape via a garbage room.

As they leave the city in the pirate ship they are involved in a dogfight with the TIE ships and then attend to Deak, who is badly injured. When Luke presses the Kiber Crystal into his brother's hand, suddenly Luke knows that his father is on the Fourth Moon of Yavin.

On the jungle planet, Luke makes contact with the Rebels and their plan to destroy the Death Star by targeting a small thermal



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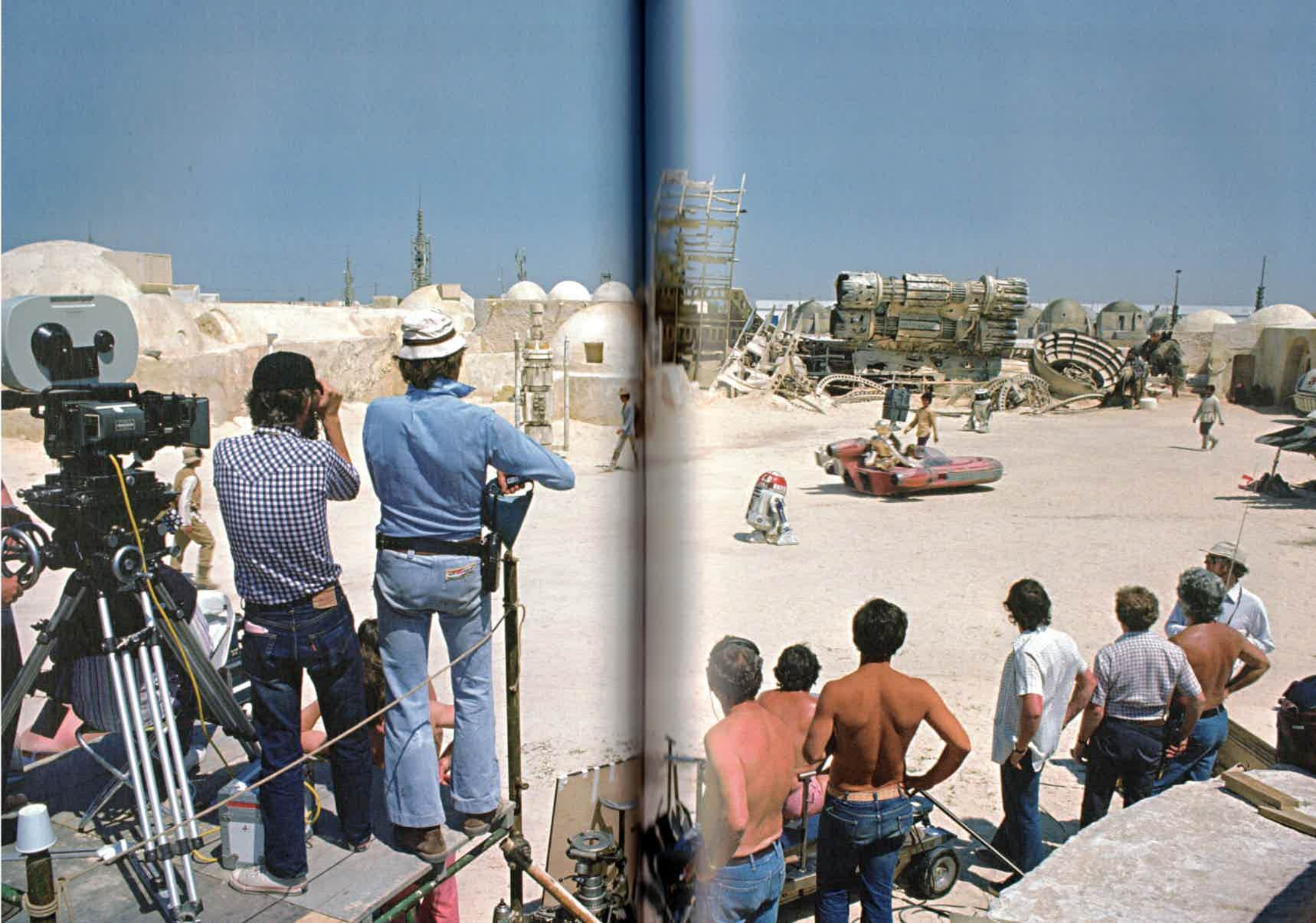
1.59 ***McQuarrie's painting of Luke (as a girl) looking down on Mos Eisley spaceport was painted in spring 1975, between drafts two and three of the script, when Lucas toyed with the idea of having the Luke character become a girl.***

1.60 ***Luke returns home to find his aunt and uncle are both dead — murdered by a patrol of stormtroopers. Lucas: "You can try to go home to your family, but if the Empire is looking for you, inevitably, they will find you and they will kill anybody around you."***

1.61 ***The group ride their landspeeder into Mos Eisley, part Western town, part spaceport. Filmed on location in Djerba, where Roger Christian dressed the set as if a spaceship had crashed in the middle of the city.***



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exhaust port at its north pole. The Grande Mouff Tarkin has lost faith in the Force of Others to save them and, "the Council has voted to trust the cybormitic analysis for future attack and planning procedures." When Luke delivers the Kiber Crystal to his father the Starkiller, faith is restored.

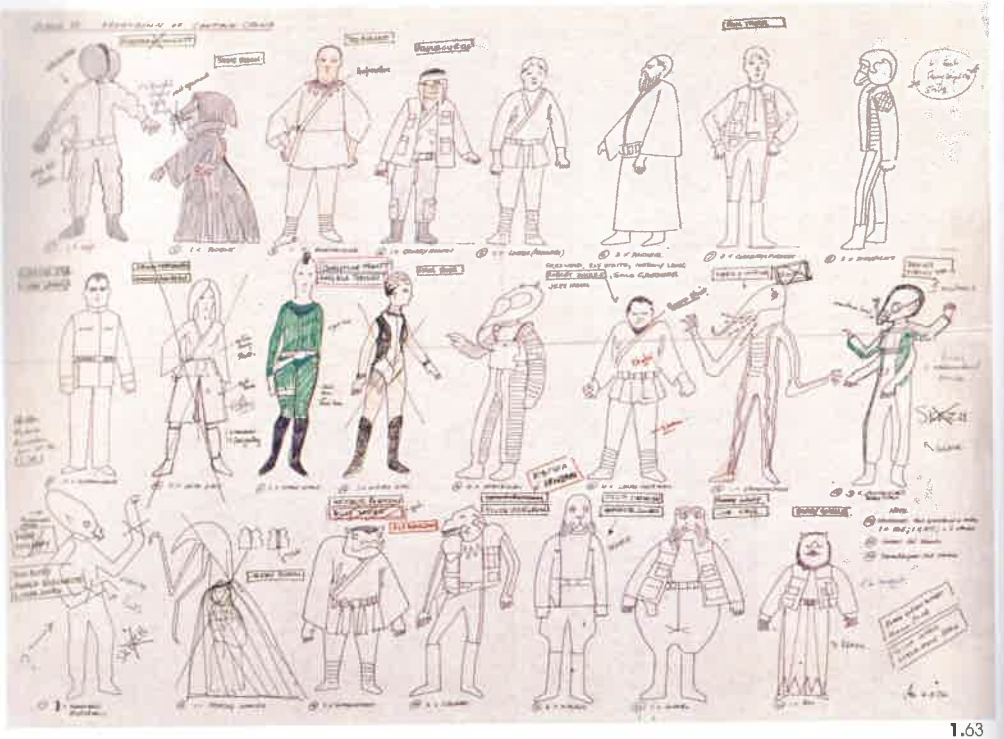
The Rebel forces attack the Death Star and a brutal battle follows. With only Luke's ship left, pursued by Vader, Han comes to the rescue so that Luke can deliver the deathblow to the Death Star. Vader crash dives into the pirate ship and dies. The ship is disabled so Han, Chewbacca, and Montross return to Yavin in a lifepod. At the end, the Starkiller declares that, "The revolution has begun," and the roll-up end title appears saying that the next episode would feature the Starkiller's "sons put to many tests," including "the perilous search for: The Princess of Ondos."

Deliberate

George Lucas We wanted somebody to work out some designs while I was writing the script, and at that point Colin Cantwell was the only person we knew who was available to design anything like that. He was a friend of Hal Barwood's and so we called him in.

Colin Cantwell / Spacecraft Design I built miniatures of my own spaceship designs and built terrains. George saw some of my

1.62 ***"Cantina" by Ralph McQuarrie (March 6, 1975), echoes Lucas's second draft script, when Luke grabs his lazersword and cleaves an alien in two. It is one thing to draw these exotic creatures, but it quite another thing to bring them to life.***



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miniatures and liked them well enough that he hired me in November 1974 to design and build prototype models of the major ships for the different roles in *Star Wars*.

Hal Barwood had been impressed by Ralph McQuarrie's illustrations while they both worked at Boeing, and he introduced Lucas to McQuarrie a couple of weeks after Cantwell began.

Ralph McQuarrie Most of the things in the film were more or less in his head. He knew how he wanted them to look, at least in a basic way.

I went by Colin's place quite a bit and would make photographs of the models. I was putting them in the paintings and some of the paintings I updated as Colin would get further into developing, and then later when Joe Johnston did some even further advanced spaceships then I would put them in and paint out the one I had, and put the new one in. So some of the paintings show an old TIE ship and the next copy would be the same thing with the new ship.

Paul Duncan Ralph McQuarrie worked on the first designs for the droids.

1.63 ***A veritable bestiary. Costume designs by John Mollo, dated March 4, 1976, annotated with the names of potential actors, as well as many notes and changes. Shooting on the Cantina scene began on April 13 and continued for four more days.***

1.64 ***Lucas shot the scene from Luke's point of view, so we just get snatches of creatures and their interactions, with little understanding of what is going on.***

1.65 ***The original script did not have a band in the Cantina. Lucas had an idea that a perky orchestra, swinging in the style of Benny Goodman in the 1930s, would both stir the scene up and create a musical spine that would allow him to add other creatures later.***

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George Lucas The homage to the female robot in *Metropolis* is deliberate, because that was one of the first films I saw with a great robot in it.

Paul Duncan In the early scripts R2-D2 was a construction droid, so it looks like McQuarrie continued that idea. R2-D2 had the three legs and the extendable arm. He was like a walking toolkit.

George Lucas Yeah. A Swiss Army knife that can do anything. Be a can opener, anything you want. We used all kinds of things over the course of the films. He's got the little rockets in there. He's got welders. Anything you want, he can supply. That's the whole fun of R2.

Much of the time he'd just be standing there. I wanted to put a man in there so that he'd be moving just a little bit. This made a subtle but enormous bit of difference.

After reading the second draft, McQuarrie designed Darth Vader for Lucas.

Ralph McQuarrie He said he wanted a very tall, dark fluttering figure that had a spooky feeling like it came in on the wind. He mentioned the look of the Arab costumes with the figures all tied up in silk and rags. He liked the idea of this figure having a big hat; sort of like a fisherman's hat, big long metal thing that came down. I made three or four little sketches. He looked at them and said, "I like this one. Maybe you should fool around with it a bit more."

George Lucas Darth Vader's face has been destroyed, so he needed this face mask. It's like an iron lung, that's how I described it—a sort of iron lung helmet. It wasn't something to protect him. It was to keep him alive.

McQuarrie painted "Laser Duel" February 14–15, 1975. It shows the moment before Deak Starkiller and Darth Vader commence their fight.

Paul Duncan The color design is all black and white and written as such in the script.

George Lucas The idea was—and we're very careful about it—the Empire is black and white. Luke is organic, so he's all browns and reds. Ben Kenobi, dark grays, Han Solo is lighter brown, a fleshier color. 3PO is gold, R2 blue and white—a halfway point between those extremes of the human and the Empire. 3PO and R2 are the mechanical inbetweeners.

Paul Duncan The Imperial officers are all dressed in what look like World War Two costumes, evocative of the Nazi high command, but I can see occasional red details in some of the Empire costumes.

George Lucas We'd sometimes accent it with red, but that was the only color we let in—the color of Satan.

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Kinetic

Paul Duncan Why start Industrial Light & Magic? It's not as if other filmmakers say, "Oh, I need this for this movie. Let's start a company," then put up their own money.

1.66 Lucas got the budget to create and shoot additional creatures for the Cantina scene. These inserts were filmed in Los Angeles in January 1977. Here Lucas shares a table with Skull Face (left), and behind them High Tundra sits with Yam Nose.

1.67 Lucas helps set up Hammerhead. Jon Berg is operating the creature from the back and is supposed to pull the glass towards him but the arms do not work. Berg: "Apparently everyone was cracking up, because it looked like a lush who was trying to get his drink and couldn't quite make it."

1.68 Doug Beswick sculpts a head to be worn by the Cantina band. In the background is the sculpted head of Skull Face.

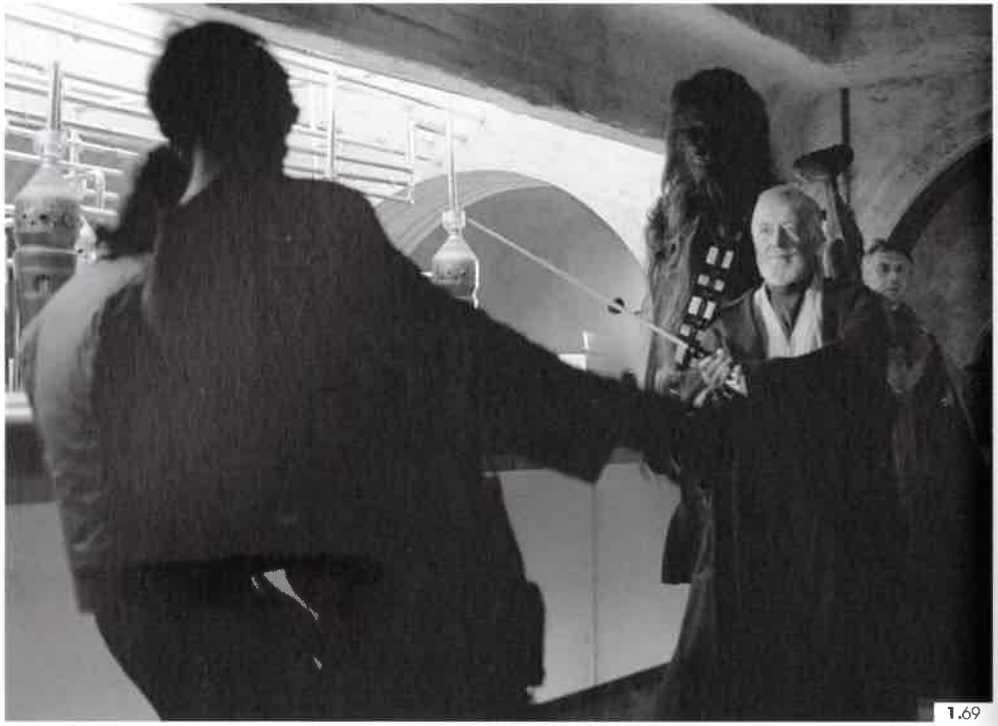
George Lucas I didn't have any choice. None of the studios had anybody. Matte departments were dead. There were only three or four matte painters still working. The only people doing visual effects had done it for Kubrick on *2001*, with Doug Trumbull. I asked Doug to do *Star Wars*, but he was busy with his own film. He steered me toward guys who had worked for him. I was looking for anybody who had any experience with visual effects.

Paul Duncan We're talking about a major financial risk here.

George Lucas I had money from *American Graffiti*. I spent about $500,000 getting ILM off the ground. All in, for *Star Wars*, the cost was only two million.

Paul Duncan Don't say "only" two million to me.

George Lucas (laughs) We were inventing as we went. My driving issue was: "I need it to pan with these ships in space." I wanted



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1.69 ***Obi-Wan pulls out his lightsaber and straightens out a pair of ruffians. This is the first time that we see the lightsaber in action.***
1.70 ***The ILM production office having fun—people from the office and crew played the alien creatures in the reshoots.***

short shots with pans. I want it to be kinetic. Nobody knew how to do that. So, when I interviewed John Dykstra, who said, "I know how to do that. Let's take an animation crane and turn it on its side," I said, "That sounds like a good idea."

John Dykstra / Special Photographic Effects Supervisor What we tried to achieve on *Star Wars* was a fluidity which brought the viewer a feeling that the camera could almost be handheld, that it could be in one of the ships that was in a fleet that was flying along, so that the background would move, and the other ships move relative to one another, and pan around and see other things within the scene and create a real three-dimensional reality.

It was decided that front projection would be used for scenes where the actors interacted with the visual effect, for example in the cockpits of the pirate ship and fighters.

Front projection, which had been used extensively in the Dawn of Man sequence of 2001, *uses a mirror tilted at a 45-degree angle to project previously filmed material directly upon performers and the highly reflective screen behind them. The image is too faint to appear on the actors but shows up sharply on the screen. The advantage is that the director can adjust the image proportions and the actor movements on set.*

The blue-screen process would be used to create all the miniature visual effects, including those used for the front projection. Each element—ships, planets, backgrounds—are photographed against a neutral "non-photo blue" backdrop, and are combined using optical-print technology.

John Dykstra As the meetings and story breakdown continued, it became clear that this film would not showcase 20 or 30 special photographic effects shots but some 365 miniature and photographic effects shots. The challenge, therefore, became a task of mammoth proportions.

Lucas would have preferred Dykstra and his crew to work near him in San Francisco, but Dykstra persuaded Lucas that technical needs forced them to be close to the film development and color processing houses of Hollywood. From June 1, 1975, ILM rented an empty warehouse for $2,300 per month at 6842 Valjean Avenue in Van Nuys, a suburb just north of Los Angeles.

John Dykstra A production shop was set up by Bob Shepard. Having completed the design in July of 1975, we began construction of the "Dykstraflex."

Richard Edlund / First Cameraman, Optical Effects Unit This amazing unit is capable of being programmed—with a joystick principal—all axes of movement of which (up to 12 motors) are absolutely and automatically repeatable. The camera, suspended on a 12-foot boom and riding on a 42-foot-long track, was engineered by Don Trumbull. It is capable of panning, tilting 120 degrees, and rolling 360 degrees or more on the nodal point of the lens.

John Dykstra Grant McCune was assembling the people and facility needed to provide 75 models. Each of these models appear in several shots from a variety of camera angles. To accommodate this requirement, each specific design incorporated the ability to mount

the miniature from the front, rear, top, bottom, and both sides. Each of the models included complex practical lighting for engine effects, laser weapon effects, and cockpit lighting. Some of the models had articulated details: wings that moved, rotating antennas, etc. All of the electrical leads for their motors and lights also had to be available at each of the mounting points. Because special high-wattage quartz bulbs were used in much of the practical lighting, cooling air was routed through the armatures of the miniatures.

Grant McCune / Chief Model Maker We started the pirate ship, and we thought that it would probably have the most footage and be the most complex ship.

Work began on the models of the pirate ship and the X-wing fighter towards the end of July 1975. The sandcrawler, TIE fighters, and all aspects of the Death Star (the model, the surfaces, and the trench) were begun in August, and the Y-wing fighter was started in September. It was important to finish the designs since they had to be completed and sent to England for sets to be built in readiness for principal photography.

Once all the models had been photographed, mattes had to be made to mask all the elements from each other, animation of lasers and light had to be made, and all of these elements had to be combined onto one piece of film using an optical printer. Robert "Robbie" Blalack owned his own optical printer and Dykstra hired him in July 1975 to run the optical department. Blalack got a second printer from Howard Anderson.

Associate producer Jim Nelson hired Ben Burtt, who had just earned his master's degree in filmmaking from USC, as a production assistant at ILM.

George Lucas I was sending Ben out to catch Wookiee sounds, Tusken Raider sounds, and all these things.

Ben Burtt / Special Dialogue and Sound Effects Jim gave me assignments. One of them was to go to the sound libraries at big studios. Another was to document the building of things at ILM—I shot stills. I went three or four times a week—I would check on the progress of the X-wing or the surface of the Death Star; whatever was under construction.

1.71 ***Lucas admired Harrison Ford as the handsome braggart Bob Falfa in American Graffiti, but did not like to reuse actors. Producer Fred Roos convinced him to let Ford help audition actors by "sitting in" as Han Solo. Lucas liked what he heard.***

1.72 ***This concept, from July–August 1975, was labeled "Chewbacca" by Lucas.***

1.73 ***Han Solo (Harrison Ford) and Chewbacca (Peter Mayhew) confer with Obi-Wan and Luke. Solo tells them, "I've outrun Imperial starships," and boasts about his ship, the Millennium Falcon, "She's fast enough for you, old man."***

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Evolved

George Lucas The original synopsis was about the princess and the old man, and then I wrote her out and I had her out for a while, and the second script didn't have any girls in it at all.

I was very disturbed about that. I didn't want to make a movie without any women in it at all. I thought, half the audience is women and there has to be someone that they can identify with. At one point Luke was a girl. I wrote it that way and it didn't work. I ended up putting the princess back.

Over the two-year period of rewriting, rewriting, rewriting, all the characters evolved. I pulled one character from one script and another character from another script, and pretty

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soon they got into the dirty half-dozen that they are today. It was a long painful struggle.

By the third draft of August 1, 1975, Luke had become more of an impulsive teenage boy, and Deak had become the strong and adventurous Princess Leia Organa. However, for the Jedi character, Lucas recreated the old General Ben Kenobi as a 70-year-old wise man with a mechanical arm who is weak with the Force.

Luke, Ben, and the droids pick up Han Solo and Chewbacca at a Cantina, escape in a pirate ship, and travel to the Imperial prison at Alderaan to rescue Leia. As Ben leaves to find the Kiber Crystal, and Han and the others go to rescue Leia, Ben says, "May the Force be with you" for the first time.

With Leia rescued, the dynamics change. Leia takes control, and there is a frisson between her and Han. The rest of the plot remains very similar to the previous draft, except that Luke and the other fighters are in X-wings with R2-D2 accompanying Luke. Luke fires into the exhaust port, destroying the Death Star but Vader survives to fly back to Alderaan.

"For Greedo, the thug who faces Han Solo in a showdown in the bar and whose speeches were subtitled, we invented a gibberish based on ancient Incan."
Ben Burtt

George Lucas In *Star Wars*, you have to create every single person or creature in the frame. Every single thing has to be designed—every fork, every napkin, every tray, every gun, every piece of clothing, everything. That's what's hard about these movies.

Lucas asked John Barry, who had been Stanley Kubrick's production designer on A Clockwork Orange (1971), to work on Star Wars.

John Barry / Production Designer George wants to make it look like it's shot on location on your average, everyday Death Star or Mos Eisley spaceport.

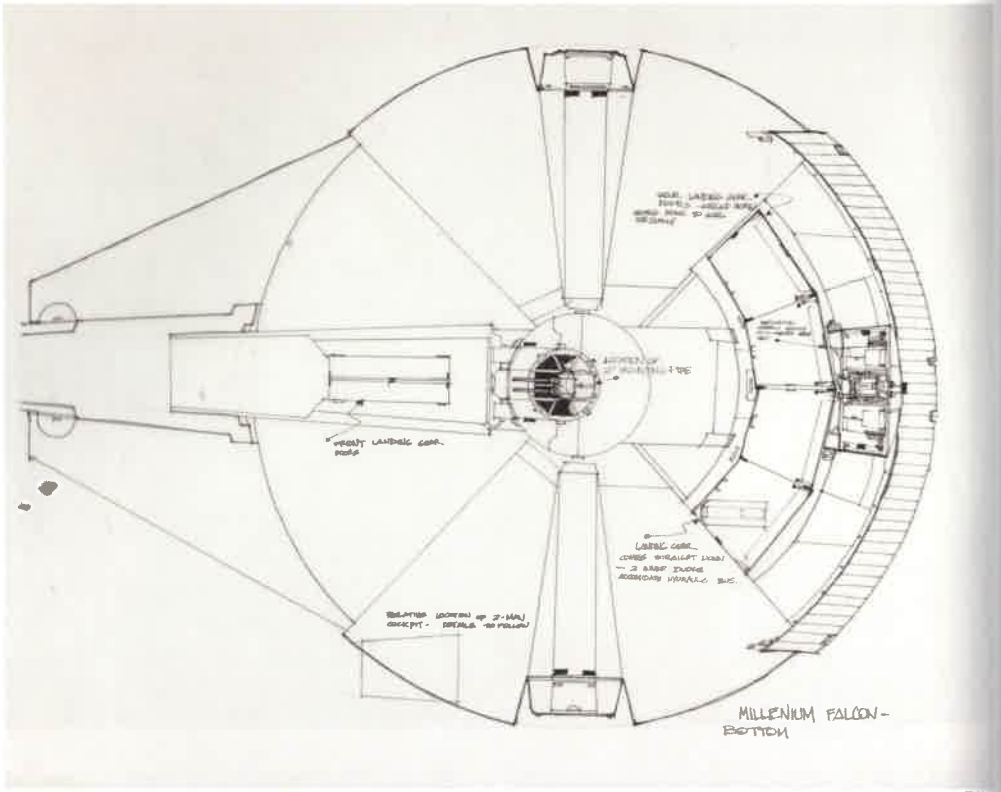
George Lucas Up to that point, science fiction was "*2001*ish"—always very clean. I dared to make it dirty. Make it used, like people actually lived there. One thing I learned from Kurosawa is to try and instill an immaculate reality, an attention to detail that makes it real. Whether you've got dust or a rattling thing on the side of the ship, that adds another little element to it that keeps it looking real. What that does is say, "You believe where you are, no matter where you are." I think I accomplished that. People think our places are real. There's never a sense of, "Oh, I'm watching a science fiction movie."

In August Joe Johnston was hired for the art department. He redrew the storyboards of the opening sequence and redesigned the ships to make them look used. He also made them "fatter" with clean edges so that they would be easier to matte.

George Lucas The space battle was sort of amorphous. It was: "and then there is this big dogfight, a big battle and Luke wins."

I sketched the plot out. They were being chased. They would go down the trench and

1.74 ***Han Solo confronts the bounty hunter Greedo, who's in the Cantina to collect a debt for crime boss Jabba the Hutt. Lucas and cameraman Carroll Ballard (center) film Greedo (Maria De Aragon) from Han's viewpoint.***
1.75 ***The shoot-out is over. Han has shot Greedo (Paul Blake), the smoke lingers, and Greedo is about to slump headfirst into the table.***



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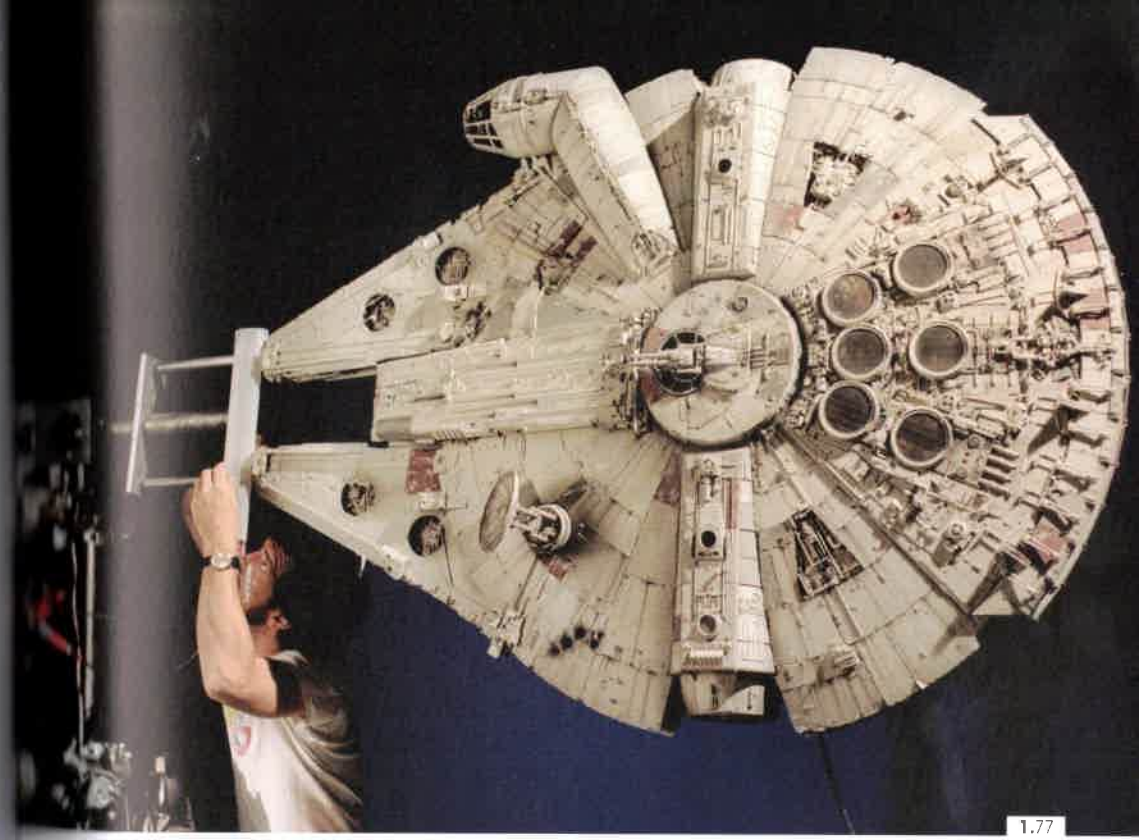

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1.76 ***"The Flying Hamburger," Lucas dubbed it. "I wanted something really off the wall." The two-pronged prow, evocative of a scarab beetle, gives the otherwise too-simple saucer shape a sporty sense of direction. This sketch of the underside shows that the landing gear covers were to drop down and form a "skirt" at the rear of the ship.***
1.77 ***Richard Edlund prepares the finished model on the ILM stage for the Dykstraflex camera. The radar dish had come from the original pirate ship, as had the cockpit. Lorne Peterson: "At one time the cockpit was to be motorized, so that it could rotate 90 degrees. Lucas had the idea that the ship could fly like a sunfish, landing flat, but at takeoff the body would rotate and the cockpit would remain at the same configuration."***

then he would finally drop the bomb and there would be two runs or something.

There was no way in the world to devise a sequence that was going to be as complex as I wanted it to be and do it just by describing it. Right after I started writing the script I started collecting real footage of real planes, not models, flying. Every time there was a war movie on television, I would watch it and if there was a dogfight sequence, I would videotape it.

I cut it and wrote the script at exactly the same time so then when each shot was described in detail in the fourth draft script, it was 50 pages of the script.

Joe Johnston George gave me the 16 mm footage and said, "Storyboard this." It included the gunport sequence and the final battle.

The gunport sequence, as originally written, was the dogfight between the pirate ship and TIE fighters just before the pirate ship is captured by the Death Star.

John Dykstra It took us almost three months to break that black-and-white film down into its composite elements, so that we had a board count and element count and an indication of how the shots were going to be combined.

Lucas added the storyboard numbers to his script for the sake of clarity.

Cardboard

Carrie Fisher George and Brian De Palma were doing communal casting: Brian for *Carrie* (1976), and George for *Star Wars*. They both needed an actress of about the same age. George hates to talk while Brian loves it—so they got together. George is a very diffident and shy man, but he's always in control of what he's doing and knows what he wants.

Lucas and De Palma did three weeks of casting sessions at the end of August and beginning of September.

Dianne Crittenden / Casting Director When we finally tested Carrie, we had the opportunity to soften her a little bit, because she wore her hair pulled back straight and was dressed rather severely. We added some makeup and had her wear something that was a little more feminine and younger looking. Carrie was very unique in that she was formidable for an 18-year-old. She had a tremendous amount

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1.78 ***Since the* Millennium Falcon *was being designed and built by the model makers in Los Angeles, drawings and photos had to be sent to EMI Elstree Studios in London so that the crew could accurately construct the full-size version.***
1.79 ***This view of Stage 3 shows the early stages of the building for the Docking Bay 94 set. John Barry suggested buying junk parts to fit on the outside of the* Falcon *to provide detailing.***

of sophistication, so in fact the hardest thing to do was to get her to be young.

George Lucas I was looking for Ben Kenobi. I was going to use Toshiro Mifune; we even made a preliminary inquiry. If I'd gotten Mifune, I would've also used a Japanese princess, and then I would probably have cast a black Han Solo. At the same time, I was investigating Alec Guinness.

Dianne Crittenden took a script to Alec Guinness, who was in Los Angeles.

Alec Guinness George Lucas I knew about because of *American Graffiti*, which I admired very much. So I was immediately excited, but when I opened the script and saw it was science fiction, I said, "Oh lord." I've seen one or two of them and enjoyed them, but I always thought they were sort of cardboard, from an actor's point of view. But because of Lucas, I started reading it—and I found myself involved. I wanted to turn each page to know what happened next. I wanted to know how each little incident was concluded. It had a touch of Tolkien's *Lord of the Rings*.

Guinness's interest did not turn into a contract. That would take time.

Ten Percent

George Lucas Everybody says, "Oh, the 1940s! That was the heyday! That was the Renaissance of movies. There are so many brilliant movies in the '40s!" Having looked at a lot of movies, I can tell you that's just not true. Only ten percent of the movies from any decade are ever any good. Ninety percent are terrible. You never see those movies, and if you do, you forget about them immediately. You can't compare *Casablanca* (1942) to *The Godfather* (1972). They're both brilliant films. You could compare them as masterpieces to a bad movie of their same year, but nobody ever does that.

The same goes for your crew. You get some—a very few—that are bad, but if they are you get rid of them. A lot of them are okay—they do their job.

But then, you need to have a few brilliant people on your crew. Ralph McQuarrie was one of those. Joe Johnston was one of those. John Barry was one of those. These guys were top notch. A lot of the weight of the quality of the movie fell on them.

Lucas hired cinematographer Gilbert Taylor, who, coincidently, had done the special effects photography for the bombing run in The Dam Busters.

George Lucas *A Hard Day's Night* (1964) and *Dr. Strangelove* (1964) were two of my favorite movies. I wanted the film to look like those; that was why I hired him.

I had cut my own movies, so I didn't have a relationship with a regular editor, and it was very difficult to come up with somebody.

John Jympson, the British editor of Zulu *(1964) and* A Hard Day's Night, *was recommended.*

George Lucas I talked to him, I liked him, and he seemed like he was going to work out.

In April 1975 special effects supervisor John Stears was hired by Fox to do a feasibility

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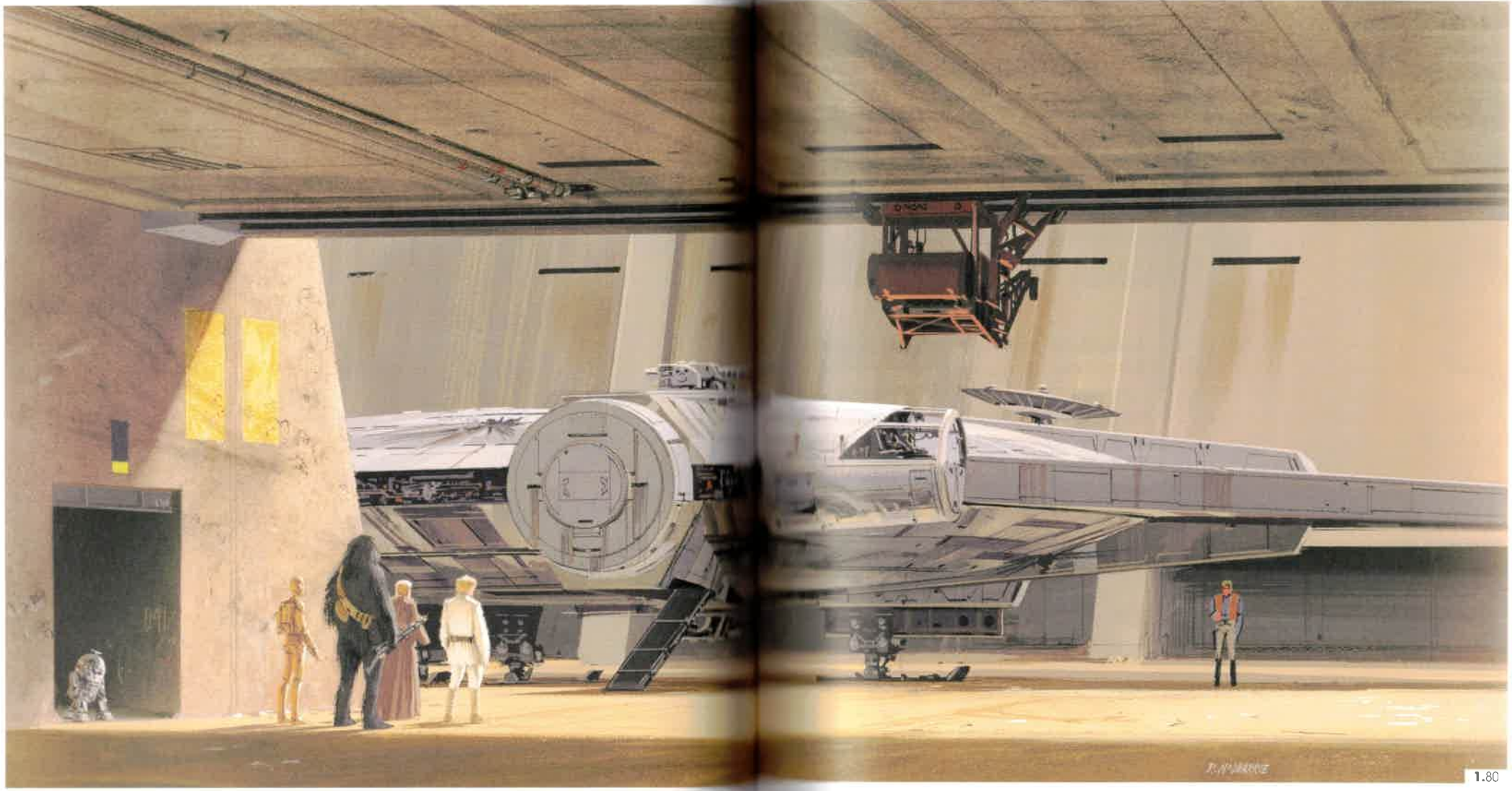

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1.80 ***McQuarrie's painting of Han Solo waiting for his guests to arrive under the Millennium Falcon in the Mos Eisley spaceport hangar. Completed early 1976, this was a repaint of an earlier version that included the original pirate ship. One of the joys of McQuarrie's work is that it implies what is going on outside the framework of the image.***

study of the effects needed for the project. Lucas had talked it through with Stears and now wanted him to begin building the robots in the UK. The production was preparing for a March 28, 1976, start date for filming on location in Tunisia.

George Lucas We needed to start construction on the robots, which means a commitment of money.

Fox did not like the budget estimates. In the middle of October 1975 Fox stopped payment on future development, although they continued to pay salaries. A decision on how to proceed would be made at a board meeting on December 13. Lucas did not yet have a contract with Twentieth Century Fox.

Fox insisted that the $8.2 million budget be reduced to $6.9 million ($7.5 million with overhead). The script and sets and scope of the film had to be altered accordingly. The Alderaan prison sequence was relocated to the Death Star, which simplified the visual effects requirement. The Rebel base originally had an airstrip in the open, requiring a location shoot, but now the ships would be located inside the temple, which could be shot on a stage. Ben's house, originally a three-story cave carved out of rock, became a one-story house set.

1.81

The Flying Hamburger

Throughout October and November everybody in the ILM model shop worked intently on the pirate ship.

George Lucas I just felt that it was too boring. I thought that the design was too close to the Eagle Transporter in the TV series *Space: 1999*. I wanted something really off the wall, with a lot more personality, since it was the key ship in the movie.

I threw all that out, and I came up with my own design. I thought of it on the airplane flying back here — the flying hamburger.

Lucas flew back from New York to ILM at the end of November and talked with Joe Johnston.

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1.81 For the 1997 Special Edition, Lucas included a deleted scene with galactic gangster Jabba the Hutt, digitally rendered in keeping with his appearance in Return of the Jedi, which was updated in the 2004 DVD release. In true Western style, Solo enters foreground left unfastening his blaster.
1.82 Filming at Elstree in April 1976, as Jabba (Declan Mulholland) and Han haggle over the additional interest Han will have to pay for losing a shipment he was smuggling.
1.83 Between takes Peter Mayhew as Chewbacca stands tall while Kay Freeborn applies a quick comb to his fur.

George Lucas I said, "Let's make it look like a hamburger, a flying saucer. This isn't a fancy ship. It's a freighter. It carries cargo. It can look a little funky." We did it all in a day and I left. I said, "Good luck, guys!" (laughs) Joe Johnston was the one who made it happen. I told him, "Go and do it."

Grant McCune George wanted to use the cockpit of the old pirate ship for the new pirate ship since it was so intricate and so nicely made, but we didn't have time to generate a new fancy one so we just sawed it off and stuck it on there.

Johnston began billing his time to "507 New Pirate Starship" the first week of December, and materials were purchased the same week to begin building the model from Johnston's sketches.

Paul Duncan What's brilliant about the final design is the feeling of freedom in its movement. You emulate the idea of a race car in space.

George Lucas When a race car goes around a corner, it slides. We couldn't do that with a fighter because it's too aerodynamic. There's a four wheel drift in the *Millennium Falcon*. (laughs) We could slide it around corners, which I liked. In my world, there's air in outer space. When I want it. (laughs)

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As a ship, it's an unassuming freighter. But it's been hot-rodded, with a hot-rodded engine, computer, and everything — much more than any normal ship, even an Imperial ship. When Han says, "This can make the Kessel Run in less than 12 parsecs," he's not talking about the *Millennium Falcon* so much as its computer.

As the model was being built, John Barry had to build a full-size ship at Elstree Studios in London, so Steve Gawley sent a size comparison of the first pirate ship with the new pirate ship, drawn December 11, 1975.

Joe Johnston We sent them a set of photographs from all angles of just the shell so that they could start building their shell. When it was finally painted in detail we sent a very complete set of photographs from all angles.

The model for the Millennium Falcon *was finished by April 10, 1976, at a total cost of $15,531.27.*

As for the first pirate ship, it became the new Rebel blockade runner. But it needed a new cockpit, since the old one had been sawn off.

Grant McCune George and Joe came up real quick with this hammerhead shark head and that was just simply two cardboard buckets filled with Styrofoam and covered with styrene and model parts—to solve the problem right away.

Personality

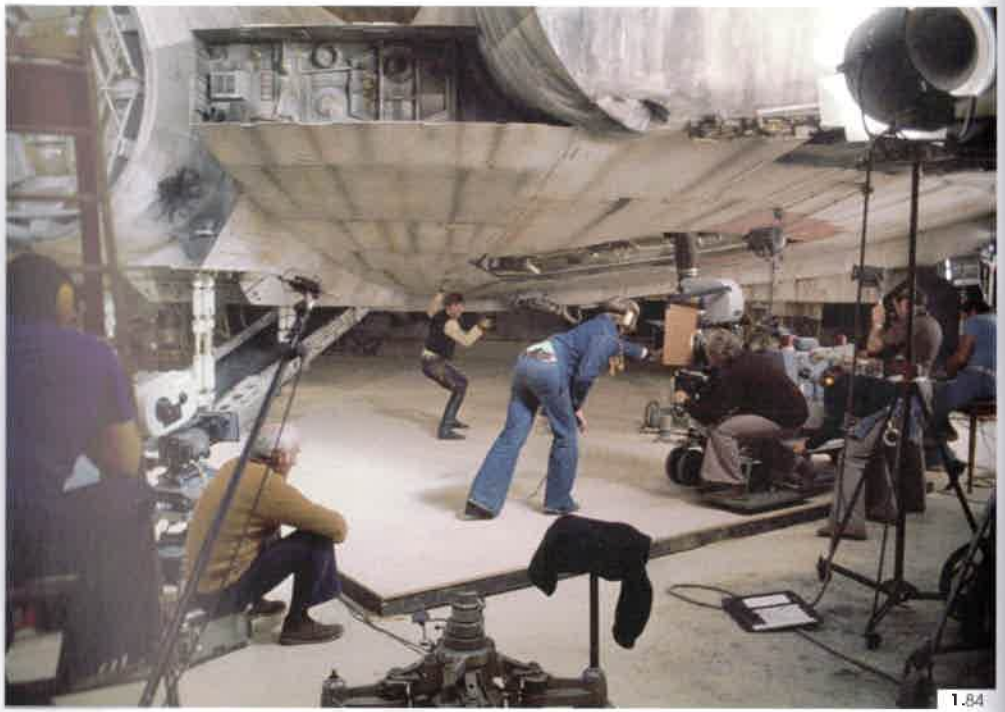
In mid-November 1975 Lucas went to New York to interview Jodie Foster for the part of Leia and Christopher Walken for Han, and then he carried out additional casting sessions in Los Angeles on December 12, 15, and 30 for the roles of Luke and Leia.

Lucas resisted the idea of casting actors from American Graffiti, *not wishing to repeat himself. This ruled Harrison Ford out of consideration.*

Harrison Ford I left acting to become a carpenter because our second baby was coming and we like to eat. I wasn't making it as an actor.

Fred Roos, who'd cast Graffiti, *devised a ploy. He hired Ford to install a door at the American Zoetrope offices where Lucas was conducting auditions.*

George Lucas Harrison was right for the part, so Fred suggested he read with everybody—which I thought was a great idea—but I wasn't going to commit. I wanted someone just like Harrison, but not Harrison, because he was in *Graffiti* and I didn't want people thinking of another film while watching *Star Wars*. I wanted it to be new. I wasn't going to take anyone just because I knew them or I knew they could act well. I wanted to see all the diverse possibilities and come at it fresh. Plus, I wasn't going to choose anyone until I'd tested the whole cast together.



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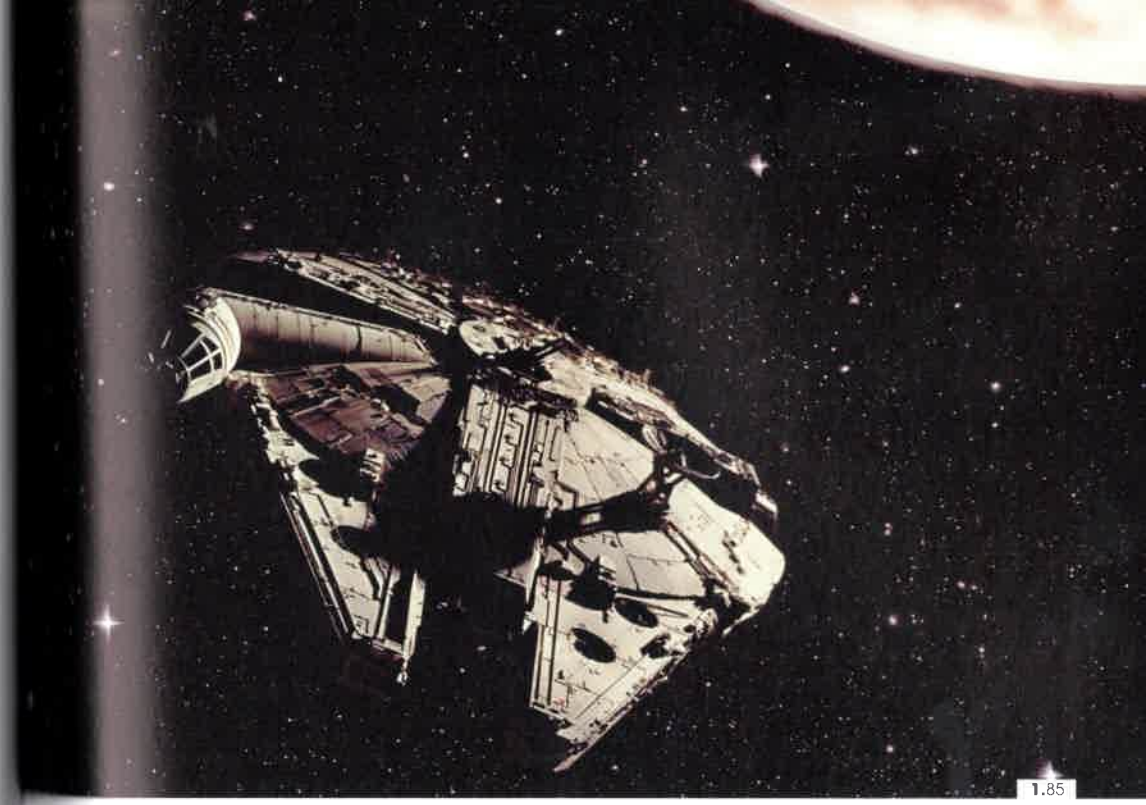

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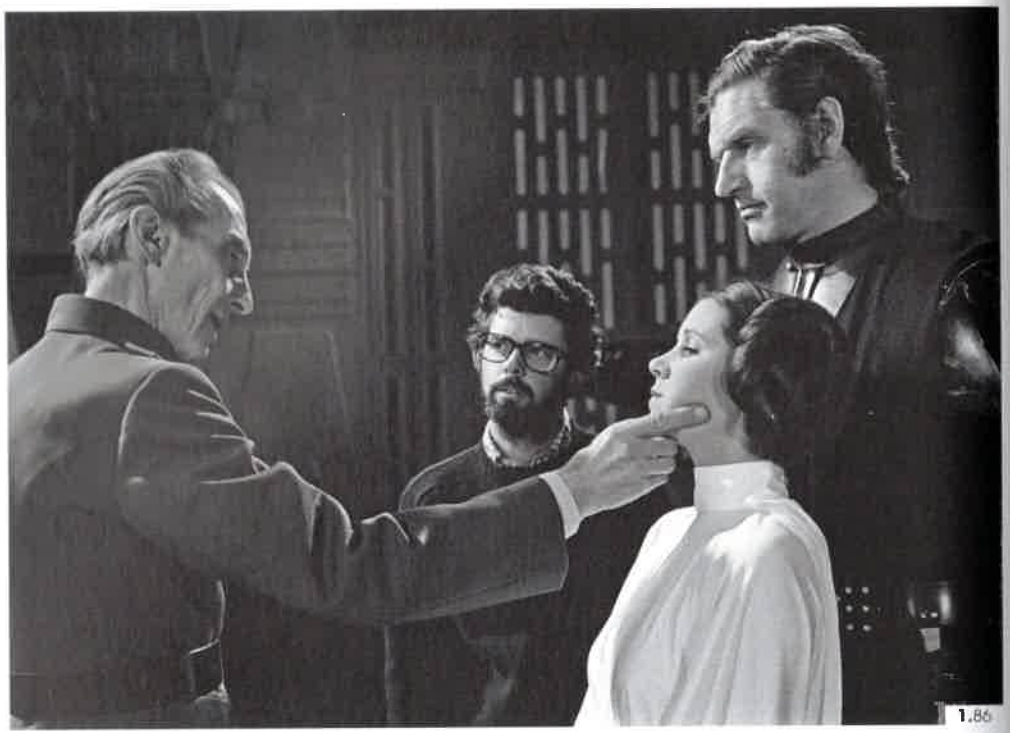
Harrison Ford I think I did 50 or 60 tests for them—testing other people. The test was offered, pretty much, without explanation. Many times, I was asked to explain to the testees what the story was about, or George would offer a very simple explanation. Then we'd read the scene.

Kurt Russell, Robby Benson, and Andrew Stevens read for Luke—Amy Irving and Patti D'Arbanville for the princess. Terry Nunn, just 14 years old, so impressed Lucas that she read three times for the role.

George Lucas I have them do readings, then videotape tests, then film tests. Each time, I weed people out. By the time I get down to an actual film test, I've gotten to know that person. I've gotten to know their acting ability and all the ramifications of their personality. Because you have one impression when you meet somebody for five minutes and another impression when you call them back and talk to them for half an hour—and then you have another impression when they've played the scene on tape and you can sit back in a room and study it on television.

Dianne Crittenden George was open to reseeing some of the people, like Mark Hamill, who he'd dismissed early on.

1.84 ***Filming Solo under attack from stormtroopers.***
1.85 ***Deep space, Luke's home left behind, the* Falcon *tilting to full speed—an exhilarating composition created for publicity purposes.***



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Mark Hamill Christmas rolled around and I had forgotten about it completely. The next thing I heard, I got another test with George. Four pages of dialogue: there was one great line, though, and it was the hardest piece of dialogue I'd ever memorized. It was: "We can't turn back. Fear is their greatest defense. I doubt if the actual security there is any greater than it was on Aquilae or Sullust. What there is is most likely directed toward a large-scale assault." Who talks like that? But you're selling it.

Hamill, Fisher, and Ford got the roles of Luke, Leia, and Han.

George Lucas I have a tendency to hire actors who already are the characters. It's their personality that I'm casting. I know they can act. They have credits. It's not Gary Oldman as Winston Churchill, where: "I'm playing a character, but it's not me." It's John Wayne: "I'm playing me, but becoming the character in the movie. I am the character." If I want a Luke Skywalker farm boy, kind of naïve from the valley in LA, I cast somebody like that. He will automatically be that way and then can act on top of that. The real stuff will show through his acting.

There's no character depth in the screenplay. That comes from who these people are, inside of what they do.

Paul Duncan And what about the "men in suits": Peter Mayhew as Chewbacca, Anthony Daniels as C-3PO, and Kenny Baker as R2-D2?

"Governor Tarkin, I should've expected to find you holding Vader's leash. I recognized your foul stench when I was brought on board."

Princess Leia

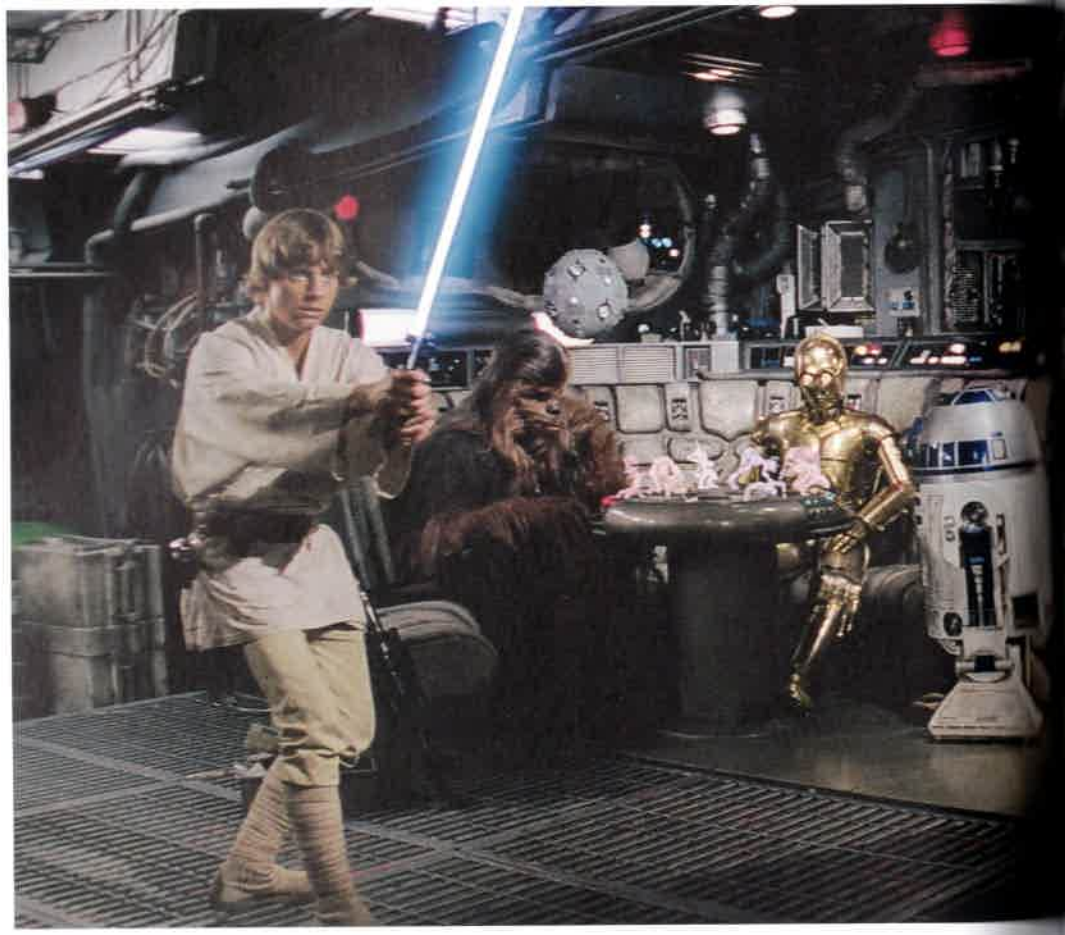
George Lucas Each of their characters was such a blank slate. We have to bring out a personality. Take Chewbacca: we never know what he's saying, for God's sake. Or R2-D2 and C-3PO — originally I wanted 3PO to be a used-car dealer kind of guy, somebody who has a shifty, polished line for everybody. Anthony Daniels made him a fussy butler. That became such a strong — physical — part of his performance that I couldn't change it. I tried different voices, tried to develop him into a different character — but no. Tony's acting made the character. I hired the fussy butler. I did not hire the oily used-car dealer. So, I got with it. My original idea just wasn't as strong as the simple fact: "It has to be this way."

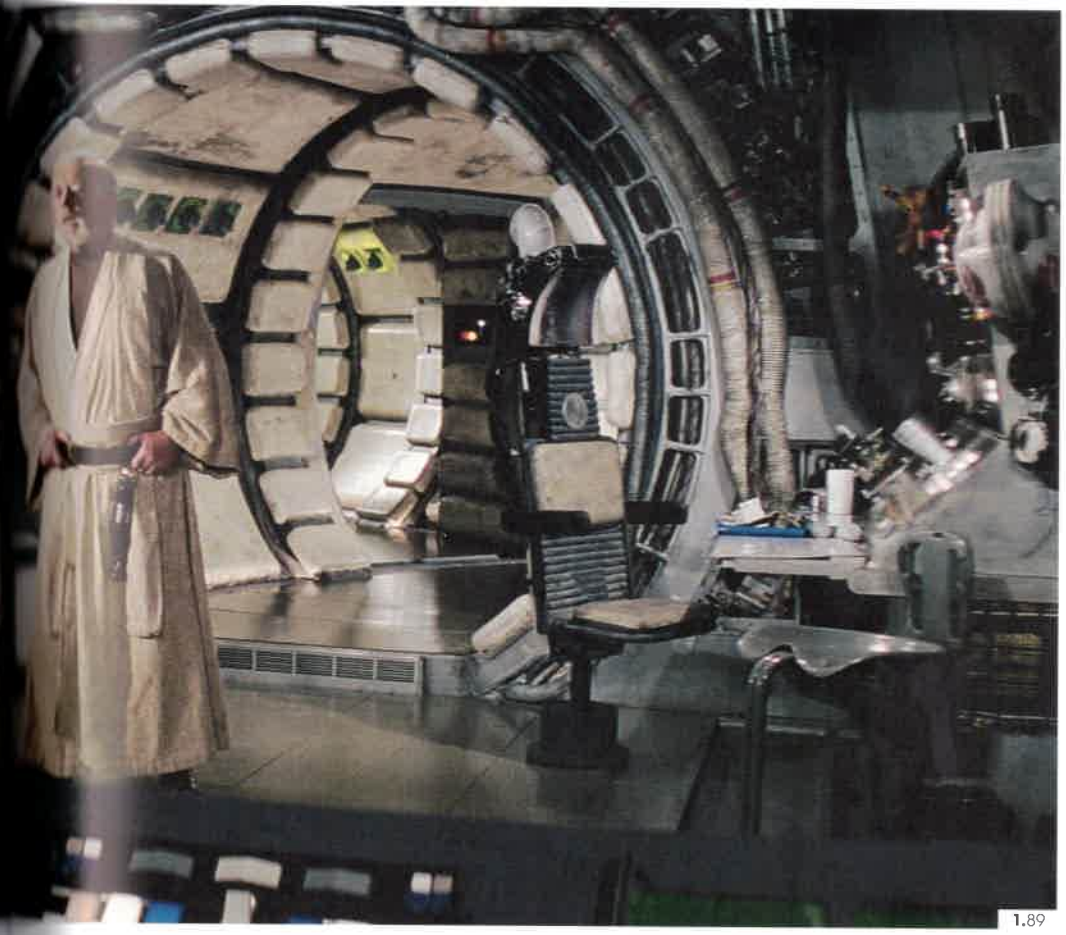
The Ecological Destiny of Things

On December 13, 1975, the Twentieth Century Fox board of directors met to discuss Star Wars *and, with the support of Alan Ladd Jr., agreed to the reduced budget. Money was released so that production could proceed.*

1.86 ***Lucas directing the scene that establishes Tarkin's villainy. Peter Cushing's long career playing both ambiguous heroes and sympathetic villains made him ideal for such a purpose. Tarkin holds Leia in his hand because, despite her insolence, he is in control and he has power over her. Lucas observes while unmasked Darth actor David Prowse looks on at right. Carrie Fisher: "I like Peter Cushing so much that I had to, in my mind, substitute somebody else in order to get the hatred for him. I had to say, 'I recognized your foul stench . . .' The man smelled like linen and lavender."***

1.87 ***After the destruction of Alderaan, Tarkin grins like the cat that ate the canary while Leia recoils under the grip of Lord Vader.***





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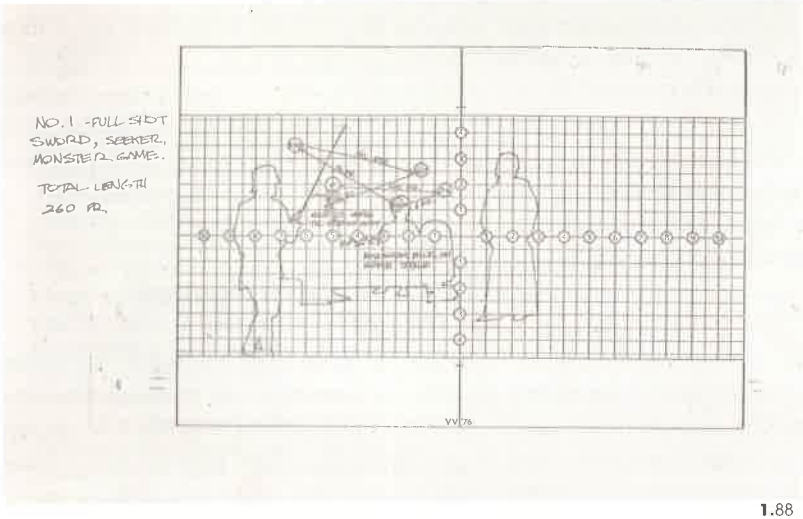

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Lucas delivered a new script that reflected the latest developments in the story and the effects of the budget changes. It set a new tone.

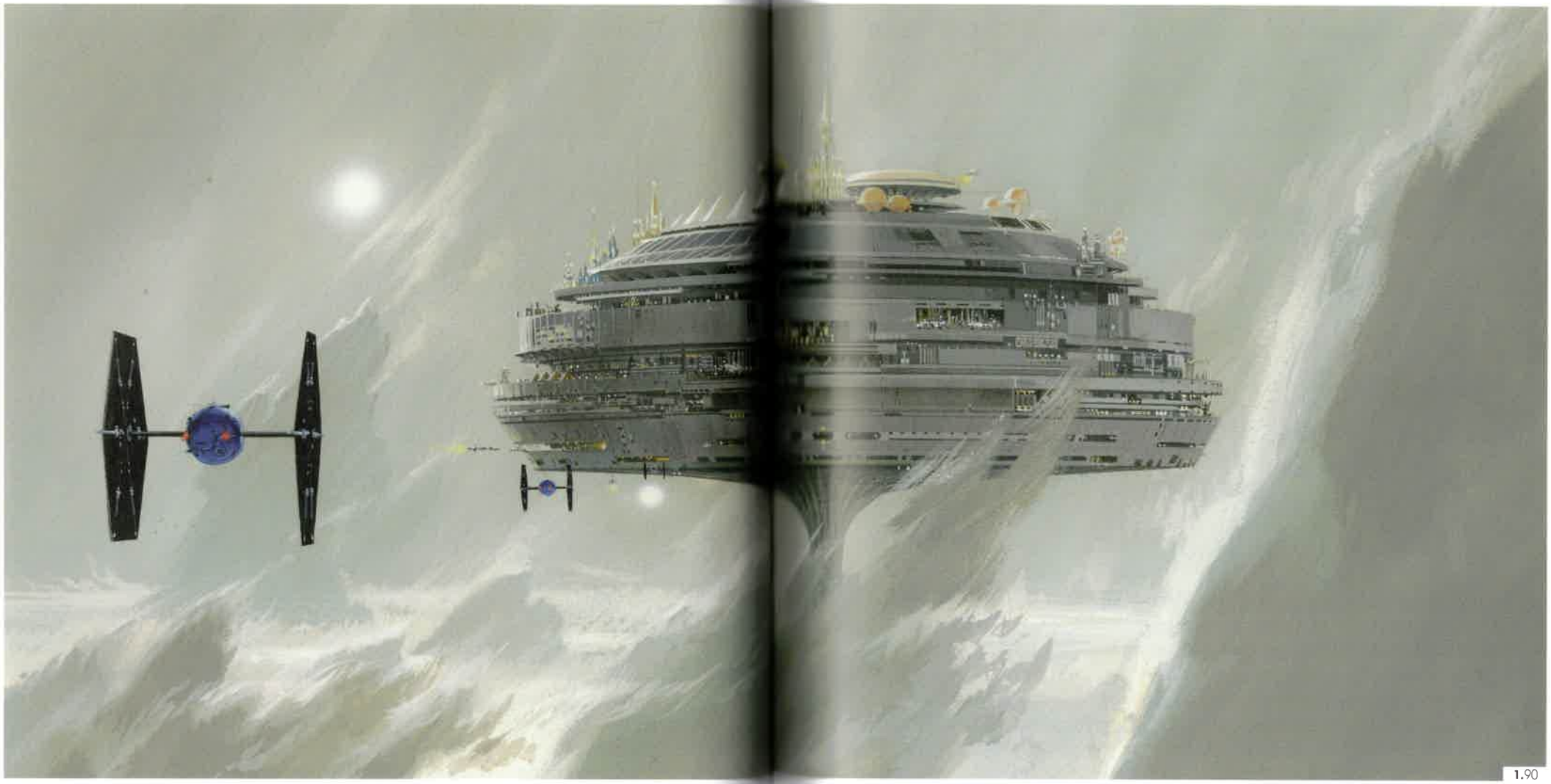
(Saga 1) *Star Wars* / Fourth Draft / January 1, 1976

A long, long time ago in a galaxy far, far away an incredible adventure took place...

The shape of the plot now fully integrates the characters and moves at great speed. Senator Leia Organa programs a mysterious message into the droid R2-D2, and the droid, accompanied by C-3PO, goes on a mission to deliver it to Ben Kenobi on the planet of Tatooine. Darth Vader, Dark Lord of the Sith, captures Leia and keeps her prisoner aboard the Death Star, where he proceeds to interrogate her.

1.88 ***This grid diagram of the anamorphic frame choreographs the movement of the seeker ball. It shows how long the ball is still (in feet and frames), and then how many frames it takes to move from one location to another. The grid was sent to an outside effects house because ILM was not set up to deal with the 35 mm anamorphic film of the original production photography.***

1.89 ***The finished scene: Lightsaber illuminated, seeker ball zipping to and fro, hologram game animated.***



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1.90 ***"Imperial City, Alderaan—City Floats in Gray Clouds" by Ralph McQuarrie (painted after February 20, 1975). The second draft of the script featured our heroes, Luke and Han, breaking into the Imperial City to rescue Deak Starkiller. The two TIE fighters are based on Colin Cantwell's prototype, and between them in the far distance the pirate ship can be seen about to dock.***

"The thing about writing is that ideas aren't precious; you have to get over the idea that everything you think up is brilliant. You have to be willing to throw it away. Usually, if I like something I very often end up using it somewhere else later on."

George Lucas

When the droids come into the possession of Owen Lars and his nephew Luke Starkiller, Luke discovers Leia's message but is afraid to act on it. Whereas in the previous draft Luke knows about his father being a Jedi, and has his lightsaber, and makes the decision to leave home and go to see General Kenobi, in this draft Luke does not know of his father, does not know who Ben Kenobi really is, and does not dare to leave home. It is only after the death of his uncle and aunt at the hands of the Imperial stormtroopers looking for him that he leaves and goes on his quest.

George Lucas In *THX*, in *American Graffiti*, and in *Star Wars*, I am taking the mythological hero and defining him in existential terms.

Paul Duncan Existentialism is defined as a philosophical approach that emphasizes the existence of the individual person as a free and responsible agent determining their own development through acts of the will.

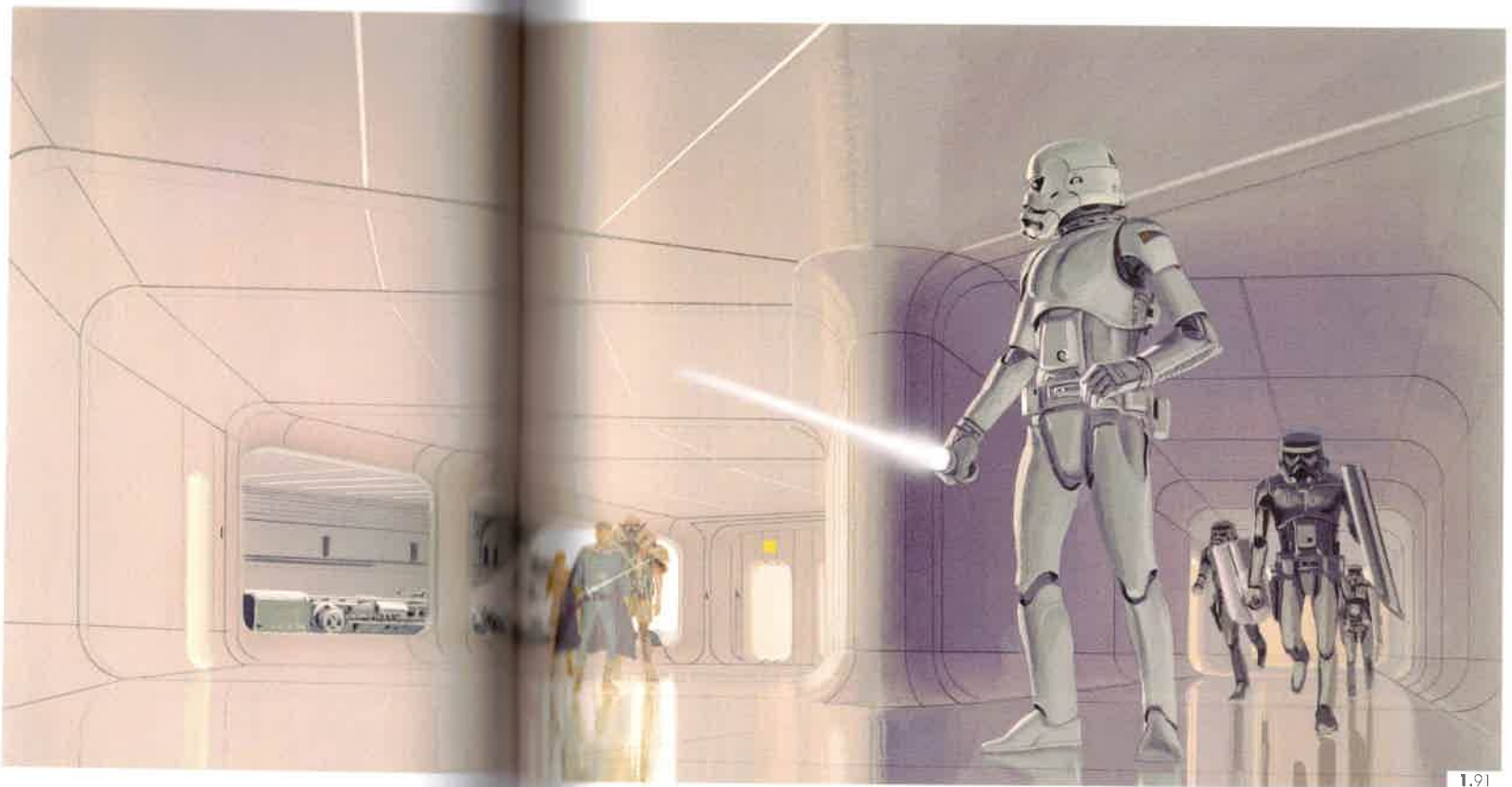
George Lucas In *THX* I tried to set up a society that was not particularly unpleasant and I had him going to a place that was not particularly pleasant. Both of them were essentially two sides of the same coin, so he was not running away from some awful thing and he was not running to some wonderful things. He was going from something that was wrong to something that was right. He had food and clothing, and everybody took care of him and everybody just wanted to help him. He left because he realized that it was wrong, that he wasn't being a human being. He wasn't existing. He was merely being manipulated and used, and he wasn't feeling or living. He was becoming a part of a machine and he left that for an unknown place that probably had greater danger for him but, at the same time, he was a free human being.

Curt in *American Graffiti* exactly the same problem, exactly the same situation, exactly the same conclusion. He did it in an intellectual sense. He looked at people who dealt with the same problem and he came to an intellectual decision that it would be wrong to stay and it would probably smother him as a human being and that he should leave.

For Luke, the confrontation comes with Ben after he gets the message. He wants to go, but he doesn't feel that he can take on the responsibility so he rejects it. As a result, the destiny of that situation becomes: if you don't stop something, it will eventually stop you. If you don't do anything about the Empire, the Empire will eventually crush you.

So the ecological destiny of things is that by avoiding the confrontation it will essentially come back to haunt you anyway. It's implicit in *THX* and *American Graffiti* although you never see the consequence of what happens if they were to stay.

There is only one decision and that is to accept the responsibility. If you don't accept the responsibility you will be crushed by it or you will be forced to accept the responsibility because it will eventually evolve into a confrontation.



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1.91 ***"Imperial Troopers in Death Star Corridor" by Ralph McQuarrie (March 28, 1975) is a visualization of a scene from the second draft script. Han Solo (left, with lightsaber) about to attack the stormtroopers to buy time so that Luke, Chewbacca, and Deak (carried by the Wookiee) can escape in their pirate ship (in background). In this script the stormtroopers are superstitious and cowardly.***

The Lonely Place

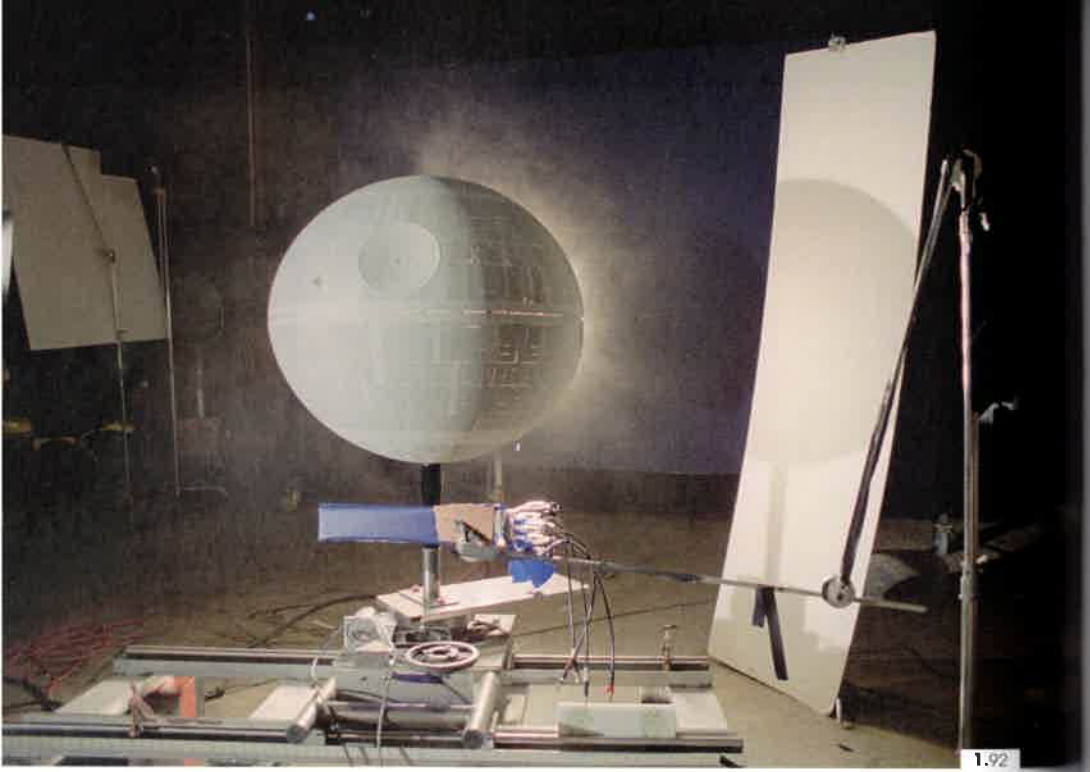
Paul Duncan How do the son and daughter of Anakin Skywalker end up at Tatooine involved with Vader...

George Lucas ...their father.

Paul Duncan Coming into the story cold, there's no feeling that these three are connected in any way. In retrospect, we feel this is perhaps too coincidental.

George Lucas Not as much as you think. It's all told in Leia's first scene where she says: "Obi-Wan Kenobi, you're my only hope." She expects that droid to go to Obi-Wan. The droid doesn't make it—but Luke is with him. Obi-Wan is watching over Luke, and that's how they all connect up. It's not very far-fetched.

Paul Duncan The accident is Luke discovering the message.



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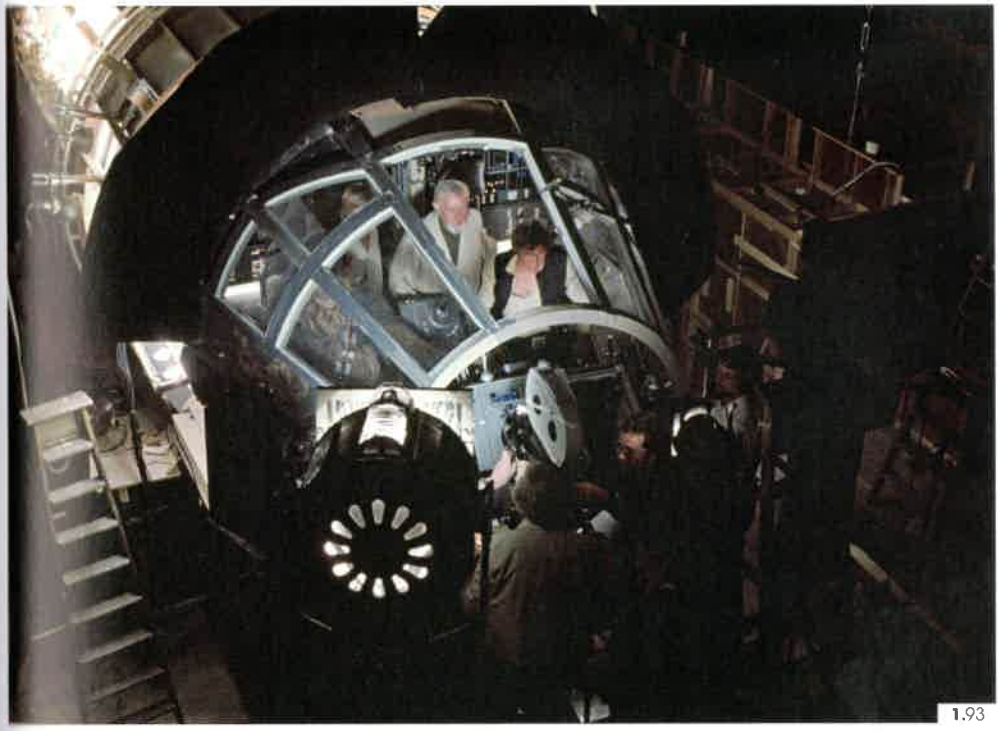

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George Lucas Right. But it's not unreasonable. How far away is Obi-Wan? You have to go in the speeder when they get there, but it's like a mile or two down the road.

Paul Duncan Yet had Obi-Wan gotten the message as intended, Luke wouldn't be in the story.

George Lucas Yes he would. Obi-Wan's there to protect him. He would've dragged Luke along.

Paul Duncan Into danger.

George Lucas He knows this is the time.

Paul Duncan Obi-Wan knows more than he lets on.

George Lucas He knows that, eventually, Darth Vader is going to come looking for them. He knows this whole thing is going to blow up into a big war. He knows a confrontation is brewing between Luke and his father. Ben hopes Luke will either save his father or kill him, because whatever extra powers Luke's got in his lineage, he is the one person that can probably fight his father and win. Ben's going to be an old man, so that's why the

1.92 ***The iconic Death Star model, painted by Ralph McQuarrie between November 12 and December 13, 1976. The death ray was originally positioned along the equator but was moved up when the model was being made.***

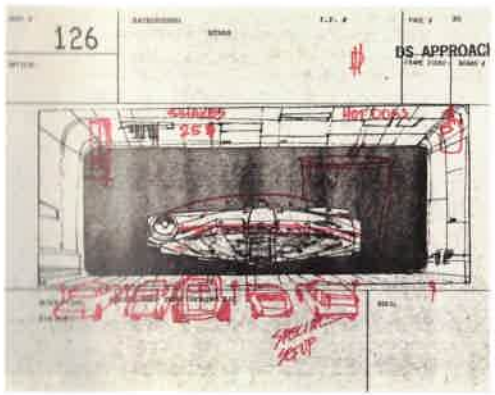
1.93 ***Shooting the cockpit scene in England. Solo: "We'll be safe enough once we make the jump to hyperspace. Besides, I know a few maneuvers. We'll lose 'em!"***

1.94 ***Lucas humorously referred to selling the film with "dogs flying spaceships" but it is not far from the truth. Lucas: "I got the idea from looking at Marcia and the dog when they go out driving together. Indiana, the dog, sits in the front next to Marcia, and what you see when you look into the car is just these two big heads of hair sitting next to each other."***

1.95

1.95 *"Death Star Docking Trench 2" by Ralph McQuarrie (circa December 1976).*
1.96 *Storyboard for shot 126 redrawn for fun. This is both a reference to the* Falcon *as a hamburger, and to Lucas's previous film* American Graffiti. *Welcome to Vader's Diner.*
1.97 *Richard Edlund, preparing the Dykstraflex, filmed shot 126 on January 21, 1977. The* Falcon *is on a moving pylon, so both the* Falcon *and the camera move during the shot.*

Jedi are so concerned, ultimately, that he get baby Luke away to safety. Eventually Ben would train Luke at the secret base—which would be the next movie. That's what the Jedi expected to happen, and that neither Luke nor Ben would leave before the training was done. That's how it all fits together.



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Obi-Wan can sense what's going to happen. That's why he asks Luke to come away with him before it does.

Paul Duncan And Luke says no.

George Lucas Luke says no. That's why Ben lets Luke go back to the homestead. He knows that Luke's uncle and aunt have been killed. He knows what Luke is going to find. He knows the boy will come to this realization that he has nothing else except to go with him.

Paul Duncan Luke wants to go away with Ben when Ben first asks but feels he cannot.

George Lucas He believes the iron cage is closed: "I can't get out." Well, try the door before you say that. The cage door is open.

Paul Duncan As a child, you grow up attached to your family, but there's a point where you must make the decision to leave.

George Lucas Jedi Knights get taken from their families very young. They do not grow attachments, because attachment is a path to the Dark Side. You can love people, but you can't want to possess them. They're not yours. Accept that they have a fate. Even those you love most are going to die. You can't do anything about that. Protect them with your lightsaber, but if they die they were going to die.

1.97

There's nothing you can do. All you can do is accept that fact.

In mythology if you go to Hades to get them back you're not doing it for them, you're doing it for yourself. You're doing it because you don't want to give them up. You're afraid to be without them. The key to the Dark Side is fear. You must be clean of fear, and fear of loss is the greatest fear. If you're set up for fear of loss, you will do anything to keep that loss from happening, and you're going to end up in the Dark Side. That's the basic premise of *Star Wars* and the Jedi, and how it works. That's why they're taken at a young age to be trained. They cannot get themselves killed trying to save their best buddy when it's a hopeless exercise.

Paul Duncan It sounds like a very lonely thing.

George Lucas Not if you're not afraid. A Jedi is never lonely. They live on compassion. They live on helping people, and people love them. They can love people back. But when that person dies, they let go. Those that cannot let go become miserable. That's the lonely place.

The Wise One

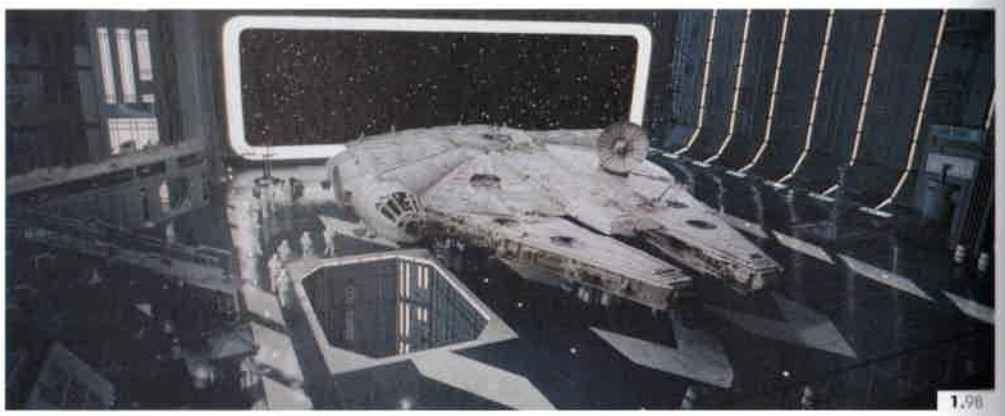
As in the third draft, Ben and Luke hire Han Solo and Chewbacca to give them safe passage to Leia's home planet on the pirate ship.

Paul Duncan There are two scenes with Ben that feel important because they stop the action. The first is him handing over the lightsaber to Luke, and the second is the training scene on the pirate ship.

George Lucas The reason is because you've got the wise old man. He is teaching you to do something—so it's Ben's scene. Ben is the slow, quiet one, because he's the wise one. The others are kids. They're running around with a lot of energy.

The idea was to teach kids that if you're going to be good at something, you have to train. You may have talent, but you have got to work at it. They don't just hand it to you. Discipline has always been very important to the whole idea of talent.

When they discover that Alderaan has been destroyed, they are spotted by three TIE fighters and get into a dogfight with them. This is the gunport battle, and the script lists the storyboard numbers (B37 to B78, then B19 to B31) and descriptions. Instead of plotting a course for the Imperial city, they are pulled towards the Death Star, discover Leia is a prisoner, and carry out a rescue operation. It is then that the confrontation we have been waiting for occurs—a lightsaber duel between Darth Vader and Ben Kenobi.



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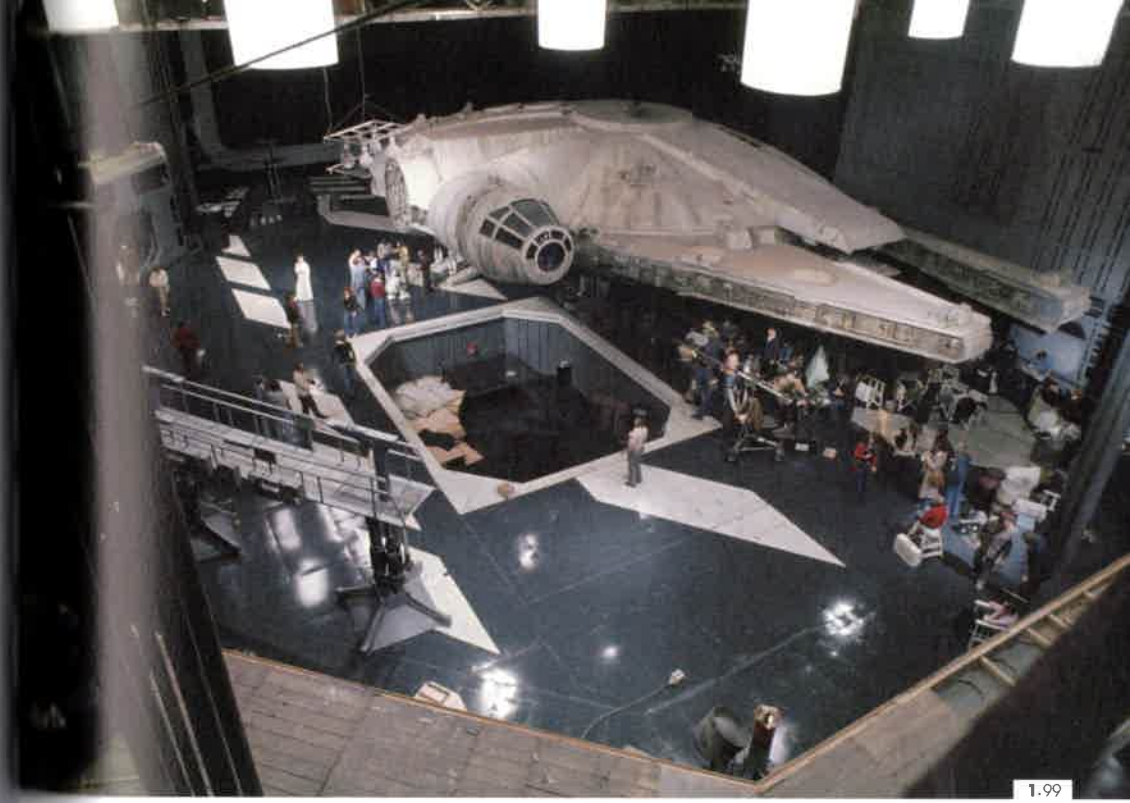

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During the lightsaber duel, Luke, Leia, and the rest are fighting stormtroopers in the Main Forward Bay. Ben appears doomed as Darth Vader raises his sword for the kill, but instead he turns nimbly, cuts a safety lock on a nearby blast door, and traps Vader outside the bay. As Ben fights through the troopers to get to the ship, he is injured in a blast and is carried to safety.

As the Death Star tracks the pirate ship to Massassi on the Fourth Moon of Yavin, it is a race against time for the Rebels to analyze the Death Star's technical readouts (carried by R2-D2) and find an Achilles' heel. General Kenobi explains to the assembled pilots that they have to get a proton torpedo into an exhaust port measuring only two meters across. The remaining 53 pages of the script detail the space battle, indicating the storyboards for each shot (numbered from 82 to 366). After the first attack and a dogfight, there are the bomb runs for Blue Leader and Red Leader. Luke tries a run with his targeting computer, which fails to hit the exhaust port. As the Rebels attack the Death Star, and wave after wave fail, Ben listens and observes in the War Room. He tells Luke over the radio, "Trust your feelings on this run. Use The Force."

On Luke's second run, where he trusts in the Force, Vader has Luke in his sights, and Han and Chewbacca come to the rescue. Luke fires the proton torpedo into the exhaust port,

1.98 ***The Millennium Falcon is searched by Imperial troops as it touches down inside the Death Star. This final frame is from the Special Edition.***

1.99 ***Filming the Falcon on Stage 3. The Mos Eisley Docking Bay 94 set was taken down and the Death Star Main Forward Bay set was constructed around the Millennium Falcon.***

and they hightail it out of there as the Death Star goes supernova. It ends with Senator Leia placing a gold medallion around Han's neck, and then around Luke's, and they all live happily ever after.

The Essence of It

The number and sizes of sets needed meant that the production required space in two studios. At the end of 1975 the decision was made to use the eight available stages at EMI Elstree Studios, and Stage H—the big stage—at Shepperton Studios. Lucas paid the deposit to secure the stages since Kubrick was eyeing them for his next production The Shining. *All the departments moved into Elstree at the beginning of 1976.*

Lucas traveled to the UK at the beginning of January. He hired John Mollo, who had assisted Milena Canonero on Barry Lyndon *(1975), as costume designer.*

1.100 ***Lucas, blaster in hand, plans the shoot-out in the prison with Harrison Ford.***
1.101 ***Once Leia is liberated, she takes control of the situation— not unlike the princess in Kurosawa's* Hidden Fortress, *who emerges from captivity full of fire and sarcasm.***
1.102 ***Princess Leia as Luke discovers her, in cell 2187.***

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1.101

George Lucas For the stormtroopers and Darth Vader, essentially they are Ralph's designs. The other characters, such as the princess, Mollo did.

Mollo and wardrobe supervisor Ron Beck set up a fashion show for Lucas at Berman's costumers.

John Mollo / Costume Designer We tried to find items in stock that approximated the drawings. For Darth Vader, we put on a black motorcycle suit, a Nazi helmet, a gas mask, and a monk's cloak we found in the Middle Ages department. George would say, "I don't like that; I do like this." We did very little drawing, because there was already an established style.

Chewbacca results from the combined work of makeup and costume. His suit is knitted from angora wool and knotted with yak hair. It's all handmade and once, by the way, we had to thicken his hair and re-knot him because in hot weather he molts.

Lucas hired another Kubrick alumnus, Stuart Freeborn, as makeup supervisor.

George Lucas I knew of Stuart from *2001*. He was the guy I wanted because I liked the apes in that film. It was a fantastic job.

Stuart Freeborn / Makeup Supervisor Once we got the prototype on *2001*, they were all designed on the same principle. For *Star Wars*, of course, every one's different; each one's got its own problem—every one of them is a prototype.

1.102

While Freeborn was designing Chewbacca's face, as well as all the aliens for the Cantina scene, John Stears and his team concentrated on the robot costumes for R2-D2 (Kenny Baker) and C-3PO (Anthony Daniels).

The props were also being built and tested.

"Aren't you a little short for a stormtrooper?"
Princess Leia

John Barry The handle of the lightsaber is a very old photographic flash unit which Roger Christian found. But because Roger's worked over it and worked into it, some intelligence has gone into it.

Paul Duncan A way had to be found of showing the lightsabers' glow on screen. The handles had wooden dowels attached with reflective tape on them that would gleam very brightly when light was shone on it.

George Lucas That was so you could see it. Otherwise if you're swinging it around and he's doing his stuff, it's pretty hard to see. We had another that would spin. The tape was so you could see it flicker, because we thought it would look great if the flicker would show on their faces.

Tests were made with the lightsabers on January 14 and 23 to see how they looked on film.

George Lucas It didn't work. We put the tape on to identify it for the animators. We knew we had to animate the lasers for the stormtroopers' guns, but didn't foresee that we were going to have to do the sabers too. It added a lot of visual effects work.

Paul Duncan In Elstree, as well as showing the crew all the production artwork and World War Two footage, you had a screening every Wednesday of films like *Silent Running* (1972), *Forbidden Planet* (1956), *Once Upon*

1.103

a Time in the West (1968), *2001*, and *Fellini Satyricon* (1969).

George Lucas What I discovered for *Star Wars* was you have to get everybody onto the same idea. You can't be vague. They have to make your idea real. Sometimes an idea looks great, but it just can't be done. They have to get the essence of it and translate that.

Paul Duncan And you were still working on the script.

George Lucas At the end of February, I wasn't very happy with the dialogue I had written. I felt it could be improved, and so I had Bill Huyck and Gloria Katz help me come up with some snappy one-liners. I inserted some of it where I wanted it and didn't use the rest of it.

The revised fourth draft script, dated March 15, 1976, introduces many key lines of dialogue, and makes a few changes to the plot. In the Cantina, Han has a shoot-out with an alien looking to collect a bounty put up by Jabba the Hutt, and Han later comes to an agreement with Jabba about his debt, which is the reason he wishes to leave the Rebels and not fight with them at the end. The gunport scene has been moved to when the Falcon *escapes the Death Star. Leia is more proactive and has spikier dialogue. Ben Kenobi becomes Obi-Wan Kenobi, and the pirate ship is referred to for the first time as the* Millennium Falcon.

1.103 ***Leia and Han get to know each other under duress, and in the manner of all true romance, it does not go well at first blush. Meanwhile, they try to brace the walls as the trash compactor jolts into operation.***

1.104 ***The road to freedom leads through a room-sized trash compactor, where Luke falls prey to a creature. While performing this scene on June 21, 1976, Hamill burst a blood vessel in his eye, which prevented him from filming close-ups until July 14.***

1.105

1.105 ***Gunplay ensues: Han blasts the troopers and has Chewie's back as they race to the Falcon.***
1.106 ***Luke, Leia, and Han. Ford: "I don't know how to act. It's different every time. I don't get a concept of the way the character would behave until I get into seeing how the other people are going to act in a scene and what the situation is going to be. That's one of the nice things about George, that I have real confidence in him. And that whatever the problem is, we will be able to work it out when we get there. I think that's the way he likes to work, too."***
1.107 ***Fisher often likened her hairstyle to a pair of croissants and called it a "hair-don't, instead of a hairdo."***

All the departments were racing against time, preparing for the two-week location shoot in Tunisia and the 15-week stage shoot in the UK.

Calm and Soothing

The first shots in the Star Wars *saga were taken on a Monday, March 22, 1976, in Tunisia as principal photography commenced. Each setup was called a "slate," and the first one was taken with two cameras, A and B. The set was the giant sandcrawler outside the Lars homestead, built on the salt flats at Nefta, near Tozeur. It was the scene where Uncle Owen and Luke emerge to look at the lineup of droids assembled by the Jawas. As Luke is walking across, he goes back to the edge of the hole to shout down to his Aunt Beru. There were two takes, each lasting 22 seconds. It was completed by 9:35 a.m.*

The second setup, slate 2, is a mute shot of a robot being lowered from the sandcrawler by a magnet. Lucas added a note to the continuity report for editor John Jympson.

Daily Continuity Report / March 22, 1976 / Slate 2

J.J. ALTERNATIVE—George thinks he will probably like T2 (take 2) best. There are going to be a series of shots to open the sequence of the Jawas getting the robots out of the sandcrawler and into position.

Slate 3 was the same as the first slate but from a different angle. Slate 4 is the first to feature C-3PO, as he is inspected by Uncle Owen for possible purchase. It is a long dialogue scene, lasting one minute and five seconds. Over the five takes the lines were fluffed a few times but two of Uncle Owen's takes were good enough to be printed—C-3PO's lines would be dubbed later so Lucas was not concerned if his dialogue could not be recorded or his lines were not correct.

Anthony Daniels It was like a sauna inside my costume. The first day I put the costume on in Tunisia, I walked ten paces and couldn't walk anymore. The whole weight of C-3PO's fiberglass legs was across my feet. The weight of the arms rested on my thumbs.

Slates 11 and 12 captured scene 29, the iconic moment when Luke looks off into the distance, longing for adventure, watching the twin suns, which would be matted in later. Slate 13 has Luke coming out of the garage, followed by C-3PO, and looking for R2-D2, who has escaped. The last slate of the day has R2-D2 reacting excitedly as C-3PO and Luke walk off. The two takes were printed, even though on the first one Kenny Baker's legs could sometimes be seen, and at the end of the second take the dome started to come off. Lucas the editor knew that he could use portions of these takes. The unit wrapped at 7:20 p.m.

The second day of the two-week shoot continued the rapid pace, with 13 slates, despite problems with some of the radio-controlled robots.

Mark Hamill George's always calm. Even if he has a storm going on inside of him, he's very calm and soothing. Amazing things would go wrong technically. He'd be working with four robots in one shot and one's radio-controlled, one's hydraulic air-powered, one has a midget inside, and another's on strings like a big marionette. If two of them hit the mark, it's a print. I was amazed, because George moved fast. I never felt he was slighting the film, though.

The third day was spent at the sand dunes in Nefta, filming C-3PO and R2-D2 walking away from the escape pod, and C-3PO walking past the giant bones.

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There was good progress through the week then on Friday heavy rain forced an early wrap at 6:15 p.m. Weather conditions made it impossible to shoot on Saturday, March 27, so it was declared a rest day.

George Lucas All the sides blew off the sandcrawler. It was a mess. It was designed to be dismantled but when it blew away with the storm, it was just torn apart. They found some of those pieces a mile away.

Stuff had gotten stuck in the mud. Then the army trucks that came to pull the stuff out of the mud got stuck in the mud—and stayed there until the weather changed.

Shooting resumed on Sunday, March 28, which was also the first day on set for Sir Alec Guinness. His first scene is his entrance, seen from R2-D2's point of view.

At the end of the following day, scene 29, the twin sun shot, was refilmed as slate 91, and as matte 4 (with the VistaVision large-format camera)—the four takes had the sun in different positions. For the next three days filming continued around Tozeur, filming the bluff overlooking Mos Eisley, the burned sandcrawler, and Luke discovering the burning homestead.

Materials and equipment were brought over on the chartered plane, but there was also a convoy of trucks sent ahead of time. Equipment was carried by donkey over rough terrain.

The unit moved to Gabès for the last four days of the location shooting. The first day, April 1, 1976, the unit shot at the Hotel Sidi Driss, Matmata, which is dug into the ground and stood in for the Lars homestead. The next two days were spent at Ajim, Djerba, filming the Mos Eisley spaceport location where Ben does a Jedi mind trick on the stormtrooper. The last day was spent at a mosque filming the scene where Luke meets Biggs and their friends Fixer and Camie.

The unit completed shooting on Tunisian locations, having taken 169 slates and completed 27 scenes out of the 355 in the script.

Paul Duncan Okay, Tunisia. You're in the desert. Conditions were good, and everything went perfectly.

George Lucas (laughs) No. You've read all the stories. (laughs) It was very sad. I didn't get everything I wanted. The way that works: you're shipping people and you've got a chartered airplane—you've got to finish on the day. I didn't know how much I didn't get. I knew there was a lot of stuff with R2 in the desert that I wanted but didn't have. There were lots of things with sand people I didn't get.

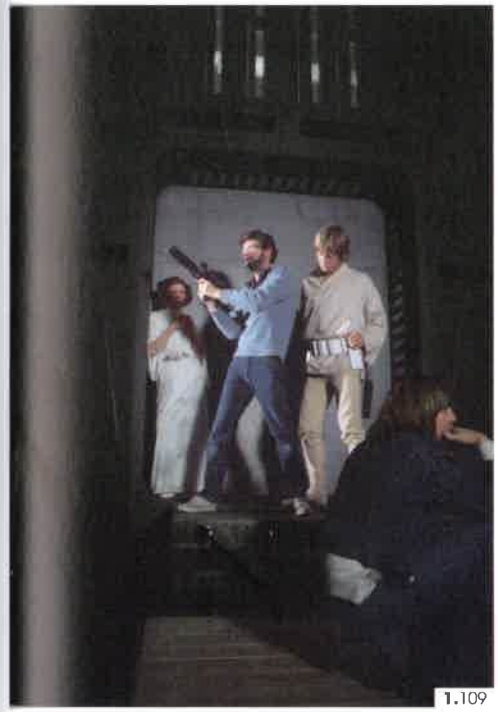
Kinetic Energy

Paul Duncan Your scripts are very visual, and your stories revolve around key visual moments. Do you have your shot selection before you go on set?

George Lucas I'm notoriously bad at it because everybody wants to know what the day is. I've never gotten very specific, because I never know until I get on the set exactly how I'm going to approach it.

Apart from the basics—"it's a wide shot, medium shot, close up, close up"—once in a while I'll pan or something, but to me, to be honest with you, that's kind of contrived. I like the movement to be an emotional part of the scene, not just movement for the sake of movement.

1.108 ***Carrie Fisher as Leia: Feisty, indestructible.***
1.109 ***Lucas shows the pair what he wants. Fisher: "George wouldn't say anything in the beginning. Harrison told me when he didn't say anything, it meant that he was getting what he an wanted."***
1.110 ***The Core Shaft set on Stage 2 was filmed from April 28, 1976, with Luke and Leia, and then redressed as the Power Trench so that Ben could turn off the tractor beam on June 4.***



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Star Wars is a 1930s Republic serial. It's trying to mimic a particular, very simple visual style that was very popular in those days, because they didn't have any money. We said, "We've got a low budget picture here. We have to get through this quickly, otherwise we're going to be in trouble."

Paul Duncan Like the *Flash Gordon* serials, you have an opening crawl and a variety of screen wipes.

George Lucas Screen wipes were very popular in that period, especially in the serials, but also in other movies. We were using the techniques and the style of the period, but it's not done to a point where we call attention to it.

Paul Duncan For 1977, *Star Wars* was very, very fast. It propels you quickly from one environment to another, and you have no clue where you're going to go next.

George Lucas I made a decision to have a very fast pace for the battles. I wanted a lot of kinetic energy.

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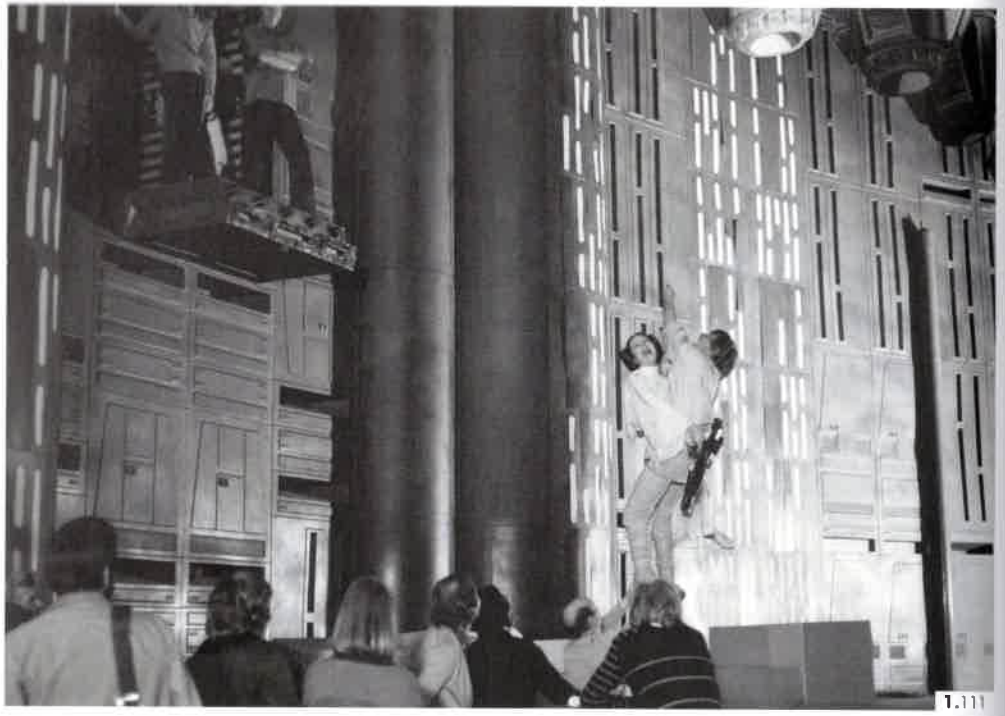


1.111

You get the information, but obviously there's so much information that you want to study it for a while. I didn't give anybody the extra time to study where they are, which made it feel like it was going very, very fast.

Paul Duncan It's like the lightsaber. You introduce it in Ben's cave, but you don't see it in action until Ben uses it in the Cantina. Then there is the training session on the *Falcon*, before Ben's duel with Vader.

George Lucas If it's something you've seen over and over again, then the novelty of it wears off. I was making that movie thinking people would see it once and that would be the end of it.

One reason I went back and redid some of it later was because it wasn't meant to be seen more than once. (laughs) So I could clean it up and make it look like what they thought they saw, rather than what they actually saw.

Paul Duncan At the beginning of the movie, you've got movement from right to left for the attack on the Rebel blockade runner, and then, for most of the movie with Luke, you've got movement from left to right. Then, at the end, for the battle of the Death Star, we're moving from right to left again. Is that planned?

1.111 ***On April 30, 1976, a practice swing across the chasm was made with two puppets hanging on a wire, but the final swing was perfect the first time, exactly as intended. Mark Hamill: "It took me a long time to get over the fact that they were laughing at us; I don't know why they laugh." Carrie Fisher: "Because we are about to be killed and we're taking time out to snuggle."***

1.112 ***The swing across the core shaft was filmed with three cameras in one take with Carrie Fisher and Mark Hamill doing their own stunts.***

George Lucas It's screen direction. For me, in that movie, home was moving right to left. The outside world was left to right. Of course, you can't do *everything* that way, because there are certain realities.

Paul Duncan I only noticed this because in the original storyboards, some of them had the screen direction switched, and I thought, "Why would you do that?"

George Lucas In a movie, *everything* matters. The color matters. The motion, the speed, the screen direction . . . It all matters. It all creates a particular feeling in the audience.

A Better Answer

Paul Duncan The duel between Vader and Ben Kenobi, and Ben's death: it's an iconic moment, about self-sacrifice and being selfless to save others. It's a bit like a scene in a war movie, where there's a guy who stays behind in order to save the rest of his gang. But in the revised fourth draft that you started filming with, Ben didn't die.

George Lucas I was struggling with the problem that I had this sort of climactic scene that had no climax about two-thirds of the way through the film. I had another problem in the fact that there was no real threat in the Death Star. The villains were like tenpins; you get into a gunfight with them and they just get knocked over. As I originally wrote it, Ben Kenobi and Vader had a sword fight and Ben hits a door and the door slams closed and they all run away and Vader is left standing there with egg on his face. This was dumb; they run into the Death Star and they take over everything and they run back. It totally diminished any impact the Death Star had.

And for the last third of the story, Ben and Princess Leia would just stand and watch as the battle rages. We could do that with her, because she's a commander. You can't do it with Ben Kenobi. You can't take somebody with that much wisdom and Jedi power and just have him stand there with his thumb in his ear.

I had been toying with the idea of killing Obi-Wan but I made the decision while we were in the desert.

I had to make that decision in terms of his character, to make him a wise man as opposed to a warrior. But this meant I had to face Alec: "I've got a better idea for your character! He dies." (laughs)

Paul Duncan Breaking the news must have been fun.

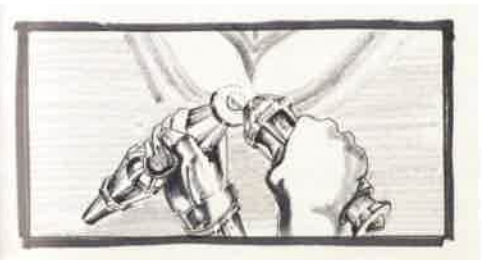
George Lucas We were in England. We'd just gotten back from Tunisia, where I'd been working on the script.

Alec and I went to the Chinese restaurant next door to the studio. I told him. We talked it over. He was: "Hmmmmmm." Then he went back to his agent and screamed his head off. (laughs) Scared everybody.

I had another talk with him. "Look," I said, "All I care about is what's best for the movie. I'm also trying to spare your character some difficult moments that are coming up."

Paul Duncan Because at the end Obi-Wan just stands around in the War Room offering encouragement.

George Lucas I think that's what got him to come around. He realized that, in a way, it was easier for his performance technically.



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1.113 Ivor Beddoes's storyboards are based on the fourth draft script, dated January 1, 1976. The lightsaber duel is concurrent with the firefight in the Forward Bay.
1.114 Vader and Ben fight in the doorway.
1.115 Ben seems to be on the verge of losing.
1.116 By activating the door switch, Ben traps Vader outside the bay area.
1.117 As Ben rejoins his friends, he is caught in a blast and injured.
1.118 Leia, Luke, and Chewie collect the injured Obi-Wan and make their escape.

Paul Duncan It's curious that he had to be persuaded.

George Lucas I understood that. He just didn't like to die. I said, "You did it in *Bridge on the River Kwai*, do it for me!" (laughs)

At the same time, once I'd made up my mind, other things start to fall into place. That's the fun part of filmmaking. You have to solve this problem over here, and you do this, and: "Wow! Look at what that does there." You get a chain reaction of really good things.

Paul Duncan That moment completely changes the whole tenor of the movie—changes the dynamic of the people who remain alive.

George Lucas This is one of those happy accidents. Their getaway takes away a little bit of our pain and suffering over Ben. It's also great for Mark, as Luke. Much better to have Luke by himself at the end. Even though he hears Ben's voice, you say, "Oh my god, he doesn't have Ben to help him. He's on his own."

When you find something that doesn't work, you look at it and you figure a way around. Find a better answer, and it will work. It works on a lot of different levels you'd never even thought of.

Faster! More Intense!

Filming in the UK began with an 8:30 a.m. call on April 7, 1976. Shelagh Fraser filmed scene 9 on the Interior Lars Kitchen set on Stage 7:

1.119

Aunt Beru fills a pitcher with blue milk and starts for the dining area. The five takes were done by 9:45. After a scene with Beru and Owen, there was a complicated scene with Luke and his friends at Anchorhead Power Station. As Luke moves among his friends, lines were fluffed, actors obscured each other, and the camera wobbled when it went over somebody's foot. After 15 takes, Lucas knew it was not going well, so he decided to record a wild track of the dialogue so that he could edit them together later.

On April 12, filming began on the Docking Bay 94 set, which housed the full-size version of the Millennium Falcon. *Declan Mulholland had been cast in the role of Jabba the Hutt, who was looking to collect a debt from Han Solo. It was Harrison Ford's first day as Han Solo. Lucas did two setups. It was a complex setup, with the actors and the camera moving constantly. Mulholland had a thick Northern Irish accent, and Lucas had problems with his performance so the scene was retaken on April 14 and again on April 21. After that a strike notice was given, so the set could be taken down and remade as the Main Forward Bay of the Death Star.*

Although filming during the day and prepping in the evenings, Lucas still found time to deliver the new script pages, which included Ben's death, on April 19. Lucas was shooting both the Docking Bay on Stage 3 and the Cantina scene on Stage 6, moving between them when the sets were ready. The Cantina featured many bizarre aliens created by Stuart Freeborn.

On April 20, 1976, Han and Chewie meet Ben and Luke in the Cantina for the first time.

George Lucas The joke about me is that I tell actors: "Faster! More intense!" True. It was a style I used on *Graffiti* too. I just didn't want the actors to do it too slow. "Just because we're in England now, don't think everything needs to be Shakespearean, and poignant, and full of pauses," I said. "No, no, no. This is Billy Wilder and we're going to go fast." His films and 1930s screwball comedy are what we used as a model. It's a fast-paced, giddy, exciting thing.

I know a great example of that with Harrison. The first day he was working with Alec Guinness in the bar. It started out with: "(long sigh)...I'm...Han Solo...Captain of the *Millennium Falcon*...Chewie tells me...you're looking for passage...to the Alderaan system." He already knew me from *American Graffiti*. I said, "Harrison. Faster, more intense." And he'd do it again...and do it again. He kept upping it every time.

Paul Duncan Until he finds the right speed.

George Lucas Right. He was doing what most actors do, which is take their time. Make it

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1.119 ***Alec Guinness and David Prowse rehearse the choreography with fight coordinator Peter Diamond and Lucas watching in the background.***
1.120 ***Obi-Wan confronts Darth Vader in the fateful duel. Lucas is thoughtful. Guinness resisted the idea of Ben Kenobi's self-sacrifice, but Lucas persuaded him it was good for the character and the film.***
1.121 ***Peter Diamond: "The fight took slightly longer to shoot than anticipated. David Prowse is such a heavy-handed man, every time they touched swords, the blades kept breaking."***

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drama. I told him, "I don't want drama. I just want speed." (laughs)

A bounty hunter, named "Alien" in the script but later renamed "Greedo," is looking to collect on Han, and he makes his introduction at the end of filming on April 20. The following day the rest of his scene is completed in slates 228 to 232 and 234, ending with his demise. Slate 231 is a close-up of Greedo, but there were problems because his head did not move during dialogue, the inside of his mouth was not properly painted, or there was a tear in his right glove.

It is clear from the scene with Jabba the Hutt that Han believes he killed Greedo in self-defense.

(Saga 1) *Star Wars* / Revised Fourth Draft / March 15, 1976

JABBA Why did you have to fry poor Greedo like that?

HAN You sent Greedo to blast me.

JABBA . . . He wasn't going to blast you.

HAN I think he thought he was.

George Lucas Greedo was the closest thing to an extraterrestrial character I could do in *Episode IV*. It's just a guy in a mask.

1.122 ***Obi-Wan Kenobi sacrifices himself to save his friends. Darth Vader is the executioner.***

1.123 ***Obi-Wan and Vader cross swords in this film frame: blades humming and pulsing, aglow through the magic of ILM. The unique sound, the first created by Ben Burtt for the film, is a combination of the hum of a Simplex film projector and a broken wire on a microphone. The sword movement is created by playing this sound over a speaker, then waving a microphone in front of it at different speeds to capture the Doppler shift.***

Paul Duncan You spent three days, April 23, 25, and 26, filming the scene where Ben Kenobi gives Luke the lightsaber. The action suddenly stops. Now it's time to get answers about the Force, about Luke's origins, about his father.

George Lucas Just enough to make him confused! (laughs)

Paul Duncan Were there any special directions to either Mark or to Alec Guinness?

George Lucas No. I purposely didn't fill in a lot of detail for Mark that Luke didn't need to know.

The key element here is that we can sense — Luke, too — that Ben is the last of the Jedi. The symbol of the Jedi is a lightsaber. He's handing the saber over to this young Jedi who ultimately goes and saves the universe. "You're the chosen one." Symbolically, it's an important scene.

Respect

George Lucas Leia is the leader. She is the key character. I said, "You're a 19-year-old senator. You kick butt every day. You can shoot, you can fly, you're smart. These two guys are goofuses. They don't know anything. Han knows how to fly a spaceship. Luke doesn't know anything except how to work on moisture vaporators. You're the only one who knows what's going on. You're in this revolution. They're not. You're in charge of everything. So, stand up straight!" I constantly reminded her that she could walk right up to Darth Vader and not be afraid of him.

Carrie Fisher's first day in front of the camera was on April 27, when Leia, Han, Luke, and Chewbacca stop at a window and look down at the Falcon *in the Main Forward Bay.*

Daily Continuity Report / April 27, 1976 / Slate 263

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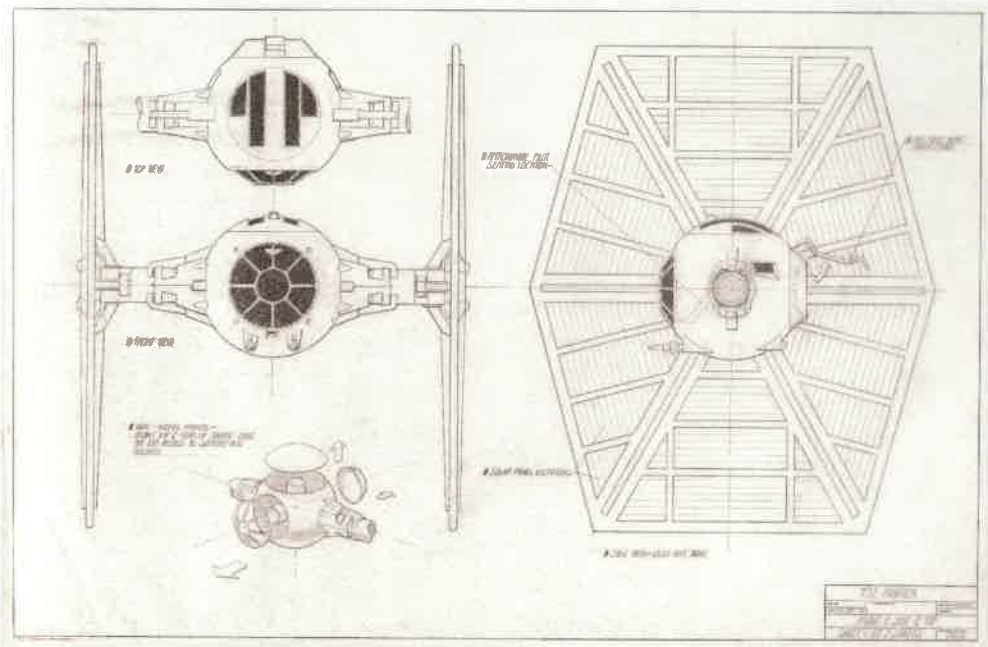

1.125

LEIA (To HAN) You came in that thing? You're braver than I thought.

George Lucas Han's got all the funny lines. Some of Princess Leia's lines are funnier than his, but she has fewer of them. I would tell them: "We've got another film coming. Don't worry, you'll get better lines in the next one."

Paul Duncan Did you really say that to them? On the set?

George Lucas Yeah.

1.124 ***With so many TIE fighters required for shots and explosions, a production line has to be set up at the ILM model shop, working late into the night to meet deadlines.***

1.125 ***Steve Gawley's blueprint for the TIE fighter, dated September 18, 1975. It shows the model makers that the support rod holders are in the central sphere so that the model can be filmed from any direction. When the full-size cockpit was built in England, Lucas rotated the window so that the pilots had an unobstructed view through the upper pane.***

Paul Duncan You felt comfortable there was going to be a sequel.

George Lucas No, I didn't know. I was lying. (laughs)

Paul Duncan In Tunisia the crew worked very long hours, getting calls for 6:30 a.m. and working until late—one night you wrapped at 8:45 p.m. In the UK, the call was 8:30 a.m. and you often finished at 5:30 p.m. or soon after that, which were nine-hour shooting days.

George Lucas When the studios ran the movie business, you could just say, "We're going to work 12 hours." They'd say, "Okay." This was different. You couldn't go to the studios anymore, because crews were independent. The only arbiter in this thing was between the producer and the union and the crew, because they had to vote every night.

They let me finish the shot, but they rarely voted to let me work more. We ended up having to take another quarter of a day, each day, before we could strike a set and move to the next. We couldn't do the changeover overnight, which is what you wanted to do.

Paul Duncan And you would be lucky to change a set in an hour, which would be an hour lost, of course.

George Lucas They definitely were not with me. Ultimately, they didn't respect the movie,

1.126 ***This Ralph McQuarrie illustration of a TIE fighter stalking the Falcon went through several repaints to update the designs and plot points. In spring 1975 the TIE fighter was firing on two Y-wings in front of an old Death Star design, while in fall 1975 the Death Star had become the Fourth Moon of Yavin. This version is circa early 1976.***

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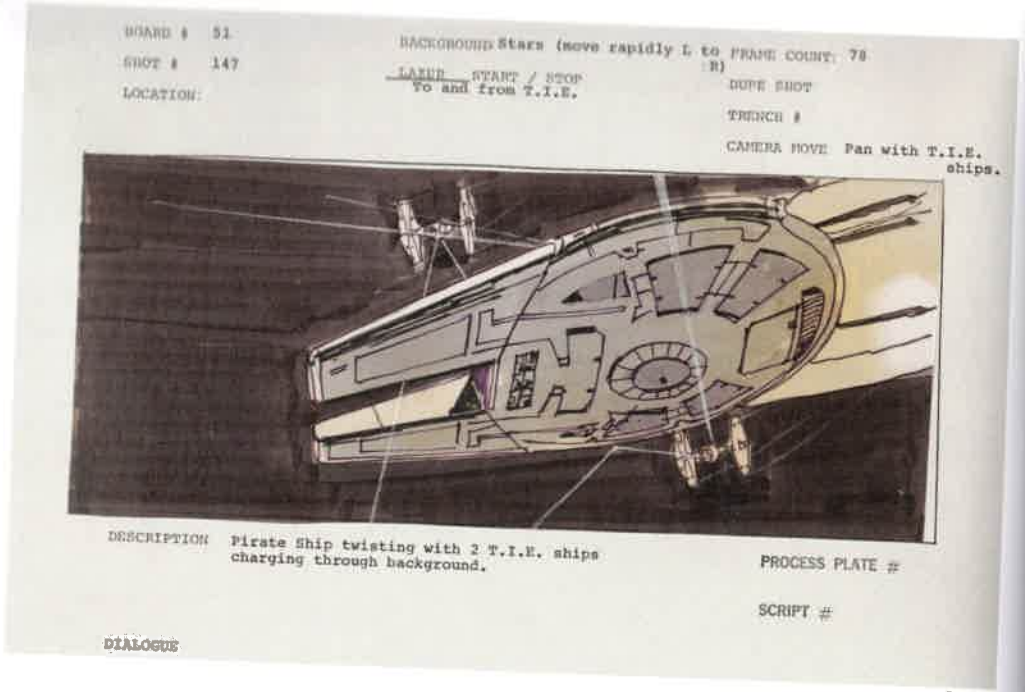
BOARD # 51
SHOT # 147
LOCATION:
BACKGROUND Stars (move rapidly L to R)
FRAME COUNT: 78
LAYER START / STOP
To and from T.I.E.
DUPE SHOT
TRENCH #
CAMERA MOVE Pan with T.I.E. ships.
DESCRIPTION Pirate Ship twisting with 2 T.I.E. ships charging through background.
PROCESS PLATE #
SCRIPT #
DIALOGUE

1.127

because it is goofy. It was some silly space thing with silly space people in it. I was caught between that and the fact that the studio was putting a lot of pressure on me to make sure I got it done on time.

It's never easy making a movie.

On April 29 and May 3 and 4, Lucas shot the scene where Leia is brought before Grand Moff Tarkin (Peter Cushing) and shown the power of the Death Star as it destroys her home planet of Alderaan.

1.127 *The gunport sequence was based on archival footage edited together by Lucas. Johnston: "This was a couple of German fighters firing on a bomber from the combat footage and this one came out very similar to that original footage."*
1.128 *Luke celebrates destroying a TIE fighter in his first real taste of combat. Han tells him: "Great, kid! Don't get cocky."*
1.129 *Ford, Mayhew, Hamill, and Fisher having fun between takes.*

George Lucas I knew right from the get-go that Darth Vader was just a lackey of the Emperor. Grand Moff Tarkin is his competitor, not his boss. They're both vying for the same thing. Vader's closer to the Emperor, but Moff's higher on the organizational chart.

Paul Duncan That's the problem with corporations. (laughs)

For each setup, how do you arrange the actors and the camera?

George Lucas I rehearse the scene once and everybody watches what happens. I say, "You're here, and you guys come in." They end up in this position. Then I say, "Okay, take a step back. Be a little bit wider." I adjust what they did and put marks down. At the same time, I'll be looking to see how it all plays out.

For this scene, I wanted Vader to be either out of the shot or cut off, so he's not part of the shot. The scene is between Tarkin and Leia. I love widescreen, so a lot of the film is set up for widescreen, with people on either side.

Paul Duncan Leia is literally sandwiched between Tarkin and Vader, and because of their differing heights, she looks tiny.

George Lucas I play it up. I like the fact that she's short. She is a poor little girl, who's tough—running around the galaxy with monsters and bad people.

Carrie Fisher I wanted to play my role in a more ironic way. Lines like, "I thought I recognized your foul stench," which is what I say when I'm brought face to face with Moff Tarkin, seemed to me to demand a tongue-in-cheek approach. But George veered me away from being arch or wry and he was absolutely right. It would never have worked except in a straight up confrontation with the material.

Slate 376

In February 1976 Larry Cuba was hired to supply an 83-second (2,000-frame) 3-D computer animation of the Death Star and the trench run. ILM gave him designs and photographs for the Death Star and the trench so he could build the computer model. The animation was to be supplied by June 1 so that it could be rear-projected onto a screen in the UK during filming.

At that time the death ray was positioned over the equator. Also the location of the exhaust port—the Death Star's Achilles heel—was in the polar region, at the end of one of the 16 slit trenches going towards the pole. Joe Johnston had designed these trenches to begin wide and shallow, then become thinner and deeper the nearer they were to the pole.

To make the construction of the surface easier, Johnston had made a modular design—there were six squares, each with different surface detail, and these six could be rotated and assembled in any combination to make up the surface.

From March, Cuba worked at the Cin-e Graphics Habitat of the Chemistry Department at the University of Illinois at Chicago. With the help of assistants, he input the precise coordinates of the surface modules. To simulate the trench run, Cuba generated 64 different U-shaped assemblies of the modules and then programmed the animation so that as the point of view moved forward a new U-shaped assembly would appear in the distance as the nearest one disappeared past the viewer. As per the plan, the trench starts shallow, and then becomes progressively thinner and deeper.

A CRT display and camera were set up so that as each frame was drawn in real time by the computer a camera automatically photographed the screen, and then the process would be repeated another 1,999 times.

On May 17, 1976, on Stage H at Shepperton Studios, the 3-D computer animation was rear-projected on the Massassi War Room set for the first shot of the day, slate 376. The shot lasted one minute and 40 seconds, and the three takes were completed by 10:45 a.m. It was the first computer-generated shot in Star Wars.

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Fighting with Myself

Paul Duncan How did you direct Alec Guinness?

George Lucas Alec was great. The thing about British actors is they're professional. Over here, we deal with "method." People become the character." Say to a British actor, "This is what I want," they do it. Say, "Take it down just a notch here, bring this up, and a give us a bit more anxiety." "Okay, we'll do it." It's a technical thing and they can do it flawlessly. I had a great time with Alec—except he was mischievous.

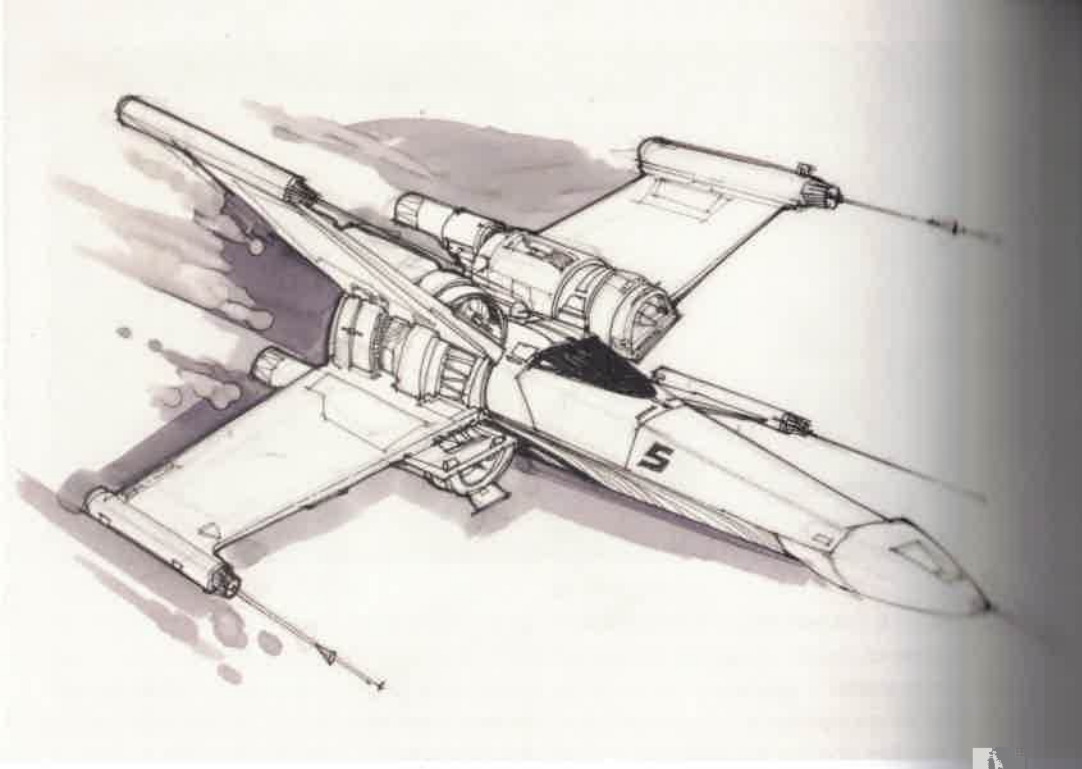
Paul Duncan And that's a problem?

George Lucas Hey, I'm trying to make a movie and be serious, and he would say, "Help me again with holding this lazersword. How do I?" He just did it to annoy me. (laughs) He was just having fun.

Lucas began shooting the duel between Ben Kenobi and Darth Vader on May 27, 1976, with the second half of the duel. As rehearsed, the swords were spinning, but the wire could be seen in the shot. It became apparent that the best shots were when Vader's sword was not

1.130 ***"Rebel Spacebase (Fighters on Fourth Moon, Outside Temple Hideout)" by Ralph McQuarrie (April 3, 1975). In the second draft script, Luke, Antilles, and C-3PO attack the Death Star in a Y-wing fighter, based on Colin Cantwell's design.***

1.131 ***"Rebel Stronghold" by Ralph McQuarrie (sketched April 1975) shows the Rebels assembling their junkyard fleet in the bowels of an extinct ancient civilization.***



1.133

spinning, but these were also the takes when the action was more static.

Paul Duncan In the original draft scripts the duel between Deak Starkiller and Vader was more athletic. Guinness was in his 60s by then, so I wondered if you wanted something more from that fight.

George Lucas What happened is, Darth Vader had a very hard time in his suit. He couldn't sword fight. He would hold his stick out there. He couldn't remember the moves—and so, Alec Guinness had to fight around him. Alec was old, and it was frustrating for him. He said, "I'm fighting with myself."

Lucas shot the death of Ben Kenobi on May 28 and then the beginning of the fight on June 1 and 2. Much of the fight was filmed at 21 frames per second, with some shots at 22 and 23 fps, to speed up the action when played at the normal running speed of 24 fps. The dialogue was recorded as a wild track to be added later over the images.

The final disappearance of Ben, when he turns into a Force ghost, was particularly difficult to capture. The second unit filmed the collapse of the cloak on June 2 and 3 at 40 fps, and then tried again on June 23 at 24, 36, 48, and 72 fps to find the right speed.

(Saga 1) *Star Wars* / Revised Fourth Draft / April 19, 1976

1.132 *Colin Cantwell's original X-wing design was more of a dragster with thin wings. This Joe Johnston redesign of Luke's X-wing made it "fatter" so that it would register better on blue screen.*
1.133 *When making the model, motors were needed for the wings to open and close, which also amended the design.*
1.134 *An exultant Grant McCune with finished blue squadron X-wing (soon to become red squadron) in hand. Note the support rod is mounted at the front.*

VADER Prepare to meet the Force, Obi-Wan.
BEN This is a fight you cannot win, Darth. You've grown much since our parting. If my blade finds its mark, you will cease to exist. But if you cut me down, I will only become more powerful. Heed my words...
Vader brings his sword down, cutting Old Ben in half. Ben's cloak falls to the floor in two parts, but Ben is not in it. Vader is puzzled at Ben's disappearance and pokes at the empty cloak.

On May 25 Charles Staffel set up the front projection system on Stage 8, where the Millennium Falcon *cockpit set was erected. Over the course of the day, Lucas directed 13 set-ups of the* Falcon *dropping out of hyperspace and expecting to find Alderaan but finding an asteroid field instead, following a TIE fighter, and eventually encountering the Death Star. The problems were clear from the start.*

Straining the Limits

Both were the technical difficulties making the Dykstraflex camera that it took six months, to the end of January, to get it working. Through March and April ILM made tests and the front projection process plates.

Robert Blalack We generated enough process plates to service 60 shots.

1.134

"The idea is that these were old fighters. Junk fighters left over from some planet, and the rebellion has acquired a lot of ships. They weren't new, but old, 'used,' and basically different styles. They're not as good as the Empire's. These are things they'd managed to buy along the way, or find in what was left over from the Republic."

George Lucas

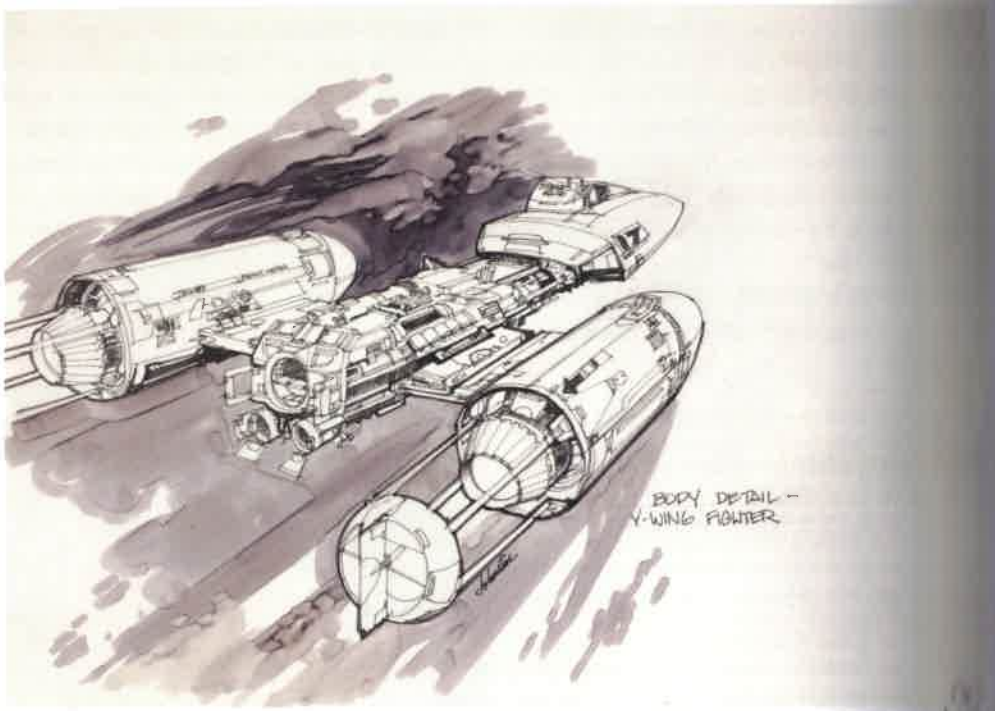
The actors could not deliver the action and dialogue in sync with the plates, which they could not see.

Whereas Lucas would normally have two or three takes per setup, he had many more on this day, with the most extreme being 16 takes for slate 436. Unhappy with the way the front projection had been captured tests were carried out on May 27.

Robert Blalack We saw the tests and there were a lot of problems. Problems of focus, problems of contrast, the way we were compositing them. It simply wasn't working. There's also a problem in process photography of grain buildup because you are printing, then you are shooting the print, and it's already lost a generation. We were straining the limits of film at that point.

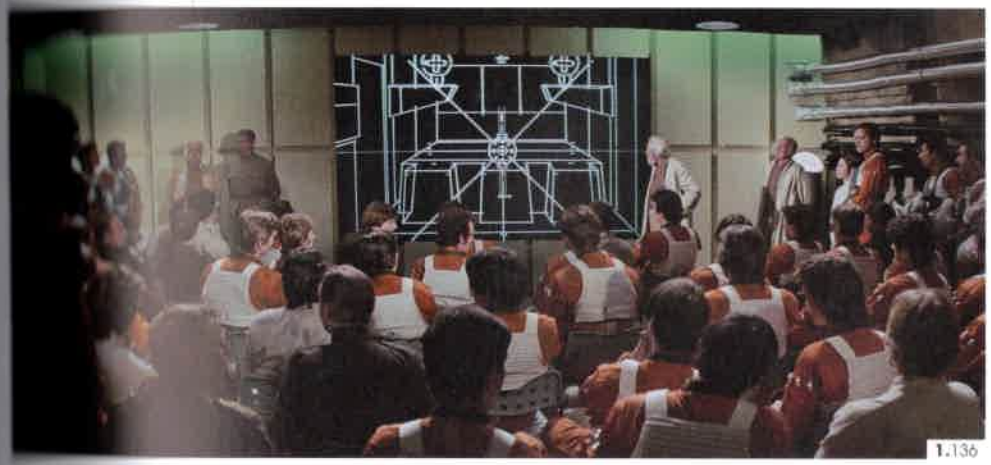
The May 25 scenes were retaken from June 15, with new process plates generated by ILM. Over the space of four days a lot of the same problems occurred, with Lucas having to ask for up to 10 takes. As a safety measure, Lucas also shot with a blue-screen backing for later compositing if necessary.

The three key members of the ILM team, John Dykstra, Richard Edlund, and Robert



1.135 Joe Johnston's detailed Y-wing fighter concept art.

1.136 General Dodonna (Alex McCrindle) briefs his pilots about a weakness in the Death Star's defenses. He shows them the first computer-generated image in a Star Wars movie, which was back projected on Stage H in Shepperton Studios on May 17, 1976. The 3-D wire-frame animation was devised at Lucas's request by computer animator Larry Cuba.



1.136

Bailey arrived in the UK on June 23 and met with Lucas. The front projection plates were tried briefly and the ones that were taken were of unusable quality.

On June 24 Lucas shot the gunport scenes with blue screen.

George Lucas Lighting the blue screen [illegible] down—it would take forever, hours and hours.

The first shot was completed at 11:12 a.m., and six more slates were done by 5:35 p.m. for 49 seconds of screen time.

From June 28 Lucas filmed two weeks of the Rebel Y-wing, and TIE pilots in their cockpits in front of a blue screen. Once set up, each pilot would go through all the lines for their character so that the dialogue could be cut up and inserted into the appropriate place in the narrative.

Dykstra, Edlund, and Blalack returned to Los Angeles on June 28 with the new directive that everything was now blue screen.

On July 1, 1976, ILM made their first new shot for the movie. This was shot 109, where the escape pod containing R2-D2 and C-3PO falls towards Tatooine. Dennis Muren was operating the Dykstraflex camera to shoot the escape pod element.

While Lucas was shooting in Tunisia, he had sent rushes to editor John Jympson in London, who began assembling the picture. In the studio, Lucas continued to shoot, selecting the shots that he wanted in the cut.

George Lucas It just didn't work out. I was looking at the stuff and said, "This is bad." Obviously, you blame yourself: "Well, the acting's bad, none of what I planned is working." I was worried.

I could see where John was splicing, could see where the cuts were supposed to be, and realized that he was basically doing the opposite of the way it was shot. I would pick the takes in dailies. He would decide that take didn't work and so he'd cut something else.

I would come in on the weekends and re-cut the scenes. Say we're doing a scene where I'm here, you're there, and I look to you. He would cut before I'd look. I'd ask for the change but he didn't put it in there. I realized he wasn't going to be able to cut the movie, because I just couldn't let him work on his own.

So I let him go. This was a month before the end of the shoot. Before we came back.

Opulent

George Lucas I tried to cut corners wherever I could, but once in a while we'd reach a point where you say we have to spend the extra money here because it is absolutely necessary for the film.

The original set for the Rebel blockade runner scenes was the thin corridor where the Princess gives the plans to R2-D2, which [illegible] a revamp of the Falcon's hold set.

George Lucas I realized I couldn't shoot a battle and have five pages of dialogue and have all this running around and it all take place on one little hold of the ship. Also, I was very concerned that the first interior of the film be spectacular, look opulent and look good. I said, "I have to build another big corridor next to this quarter." It created a big ruckus with [illegible] because it cost a lot more money.

A blueprint for a new corridor was drawn on June 29, and the set was first used on July 9, for date 706, when Leia meets Vader.

On July 13 Lucas filmed Leia giving R2-D2 the secret message for Obi-Wan Kenobi. Darth Vader made his entrance into the Rebel ship, and into the movie, on July 14, in date 747. There were four takes. In the first the lighting malfunctioned. In the next two Vader stopped twice to look at the bodies and issue instructions. In the fourth take Vader stopped once and strode forward followed by seven stormtroopers. The last take was the one that was printed.

Principal photography finished on July 16, 1976. Production supervisor Robert Watts listed 139 scenes to be completed in the US.

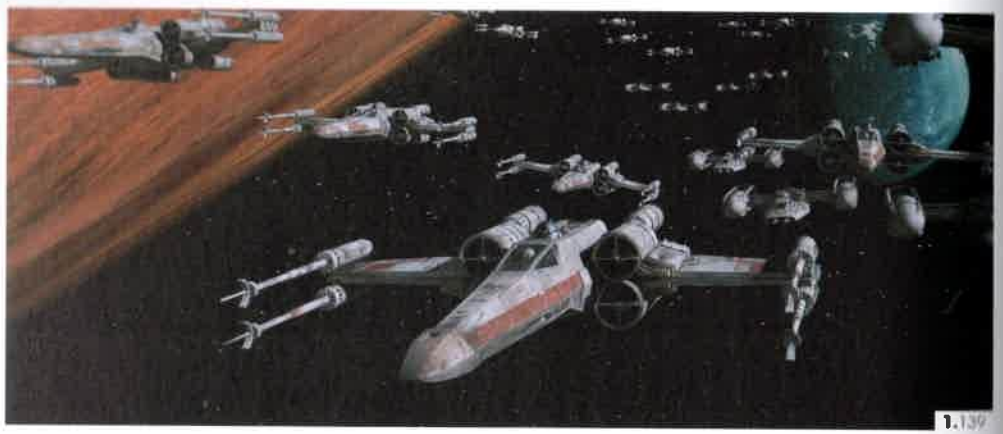
Stuck

The VFX storyboards were originally numbered and included in the screenplay. Now they had been reordered, given shot numbers, and the 429 shots were sorted into 15 sections: Process Plates, Mattes, Opening, Tat(ooine) Escape, DS (Death Star) Approach, Gunport, DS Escape, Pirate, Death Star, Armada, First Attack, Dog Fight, Gold (Trench Run), Red (Trench Run), Luke (Trench Run).

The process plates were the background elements of stars, as well as the Death Star horizon, surface, and trenches, which were designed to speed up the process since most of the shots required one.

From July 16 ILM listed all the shots taken each day, a description, how many takes, which were good and no good, and other notes. The first report includes tests for compositing and light / color exposures.

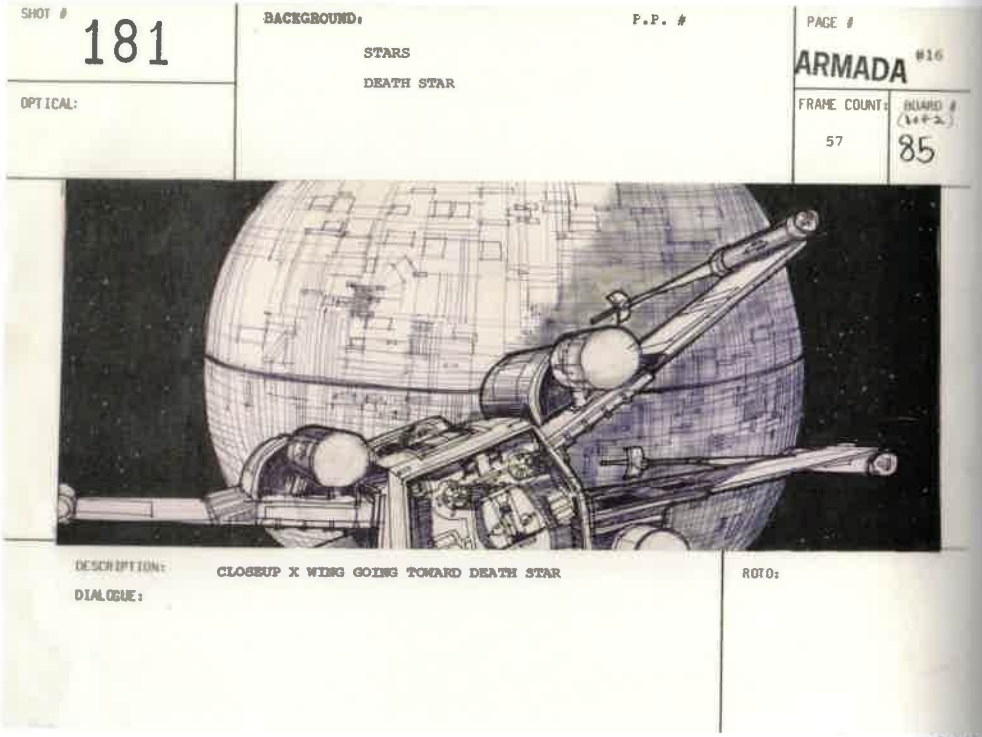
1.137 ***Lucas paces Stage H of Shepperton Studios, which housed the large Rebel Hangar set. Models and blueprints for the X-wing and Y-wing were sent to production and a full-size X-wing was built, as well as half of a full-size Y-wing. The other ships seen in the background of scenes were either full-size painted cutouts or matte paintings.***
1.138 ***As per the continuity script, over the speaker can be heard: "Operate space walk now." The Rebel fleet departs for the Death Star.***



1.139

Paul Duncan You finished filming in England on July 16, 1976. Funnily enough, the earliest ILM dailies are listed from the same day. Were you expecting ILM to progress further along than it had?

George Lucas Let's look at it this way: we were all crossing a wilderness in terms of this new technology. You walk across the desert and there's this great big deep hole and it's dark. And I said, "Okay, guys! Let's get everybody in the pool!" I pushed everybody into that hole. Then I come back a year later and they're stuck in the mud. I said, "What happened?" But I could see what it was.



1.140

I'd pushed them into a situation that was over their heads.

They were very creative, very talented...but very slow. They'd never made a movie before. They had no idea. We said, "This has to be done by January." And it's 429 optical shots.

We only had a two-million-dollar budget. That was it. They spent one million dollars building the Dykstraflex, optical printers, and all of the other stuff they needed. But they only had one shot, and they had to get 429 shots, and they had to do it in, what, five months? (laughs)

Usually you have a rough cut by the time you finish shooting a movie. I fired the editor, came back, and sent the film ahead to San Francisco. I had Marcia and Richard Chew undo the cut, and in those days you had to undo all the splices, put it all back on reels, and start from scratch. That wasn't a good thing either.

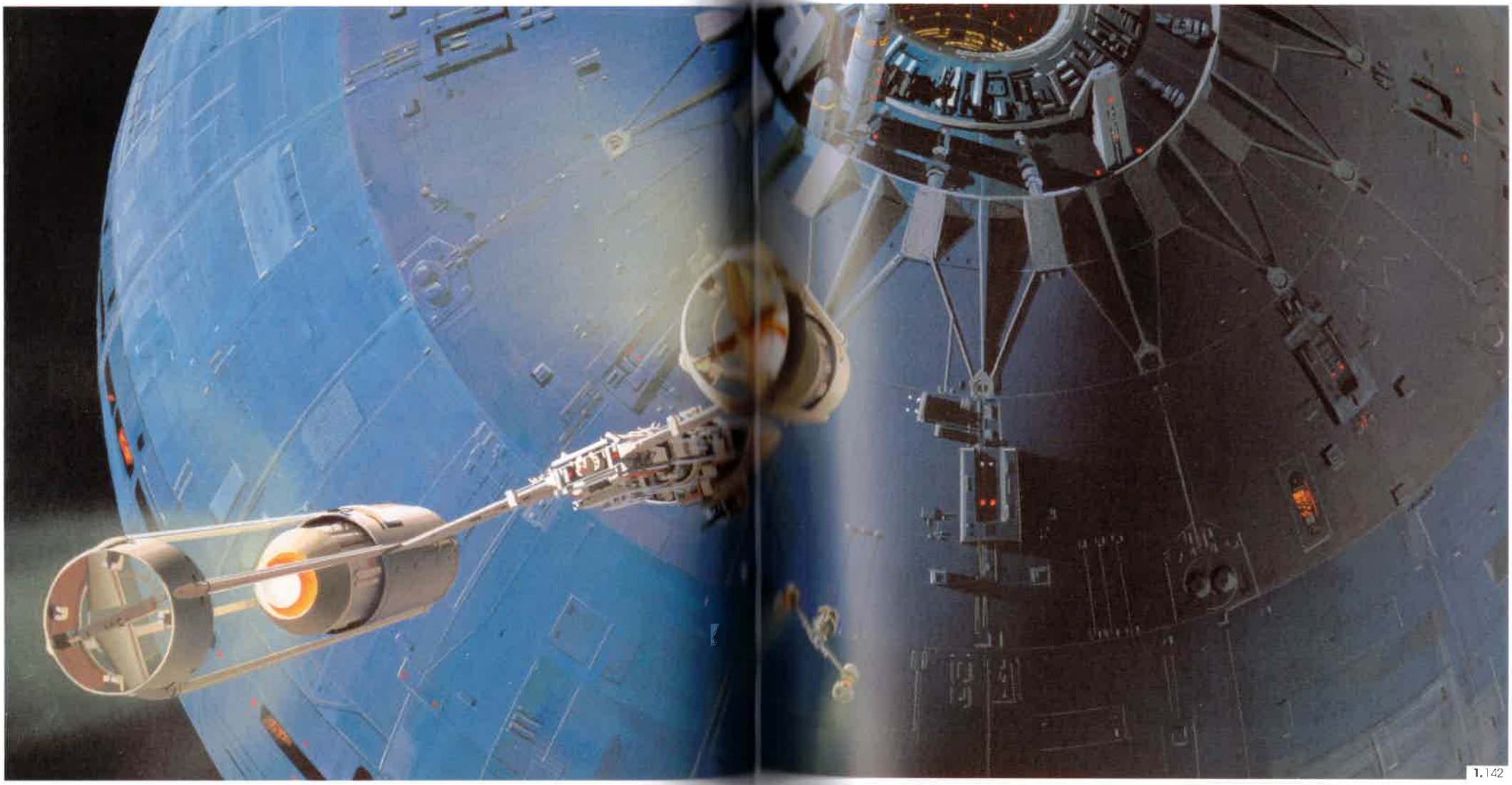
I was faced with no effects, no cut of the movie, and four, five months to get it finished in. That was definitely a low point!

Paul Duncan How did you deal with the stress?

George Lucas I went to the hospital. (laughs)

Paul Duncan For real?

1.139 ***The X-wing and Y-wing armada assembles, observing radio silence, in this final frame from the Special Edition. As in classic World War II movies, the fighters are there to protect the bombers.***
1.140 ***Joe Johnston storyboard of the approach to the Death Star, with the wings now open.***
1.141 ***The vastness of the Death Star underlines the overwhelming odds against the Rebels. This composite photo for publicity purposes features airbrush work by Ralph McQuarrie.***



1.142

1.142 ***"Battle for Death Star (Fighters Dive on Sphere)" by Ralph McQuarrie (February 21–23, 1975). The Y-wing bombers, based on Cantwell's prototype, are attacking the north pole of the Death Star, as per the second draft script. At this stage of the design, the location of the trench was uncertain — it became one of the 16 slit trenches going towards the pole.***

George Lucas Yeah. It was chest pains. I thought I was having a heart attack. I was there for a day. They said, "Don't worry, you're going to be okay." I had time to think and say, "Well, I can't be here. I've got a job to do." So, then I had to go down to ILM every week.

Paul Duncan You were based in San Francisco...

George Lucas Editing in San Francisco, but doing the visual effects in Los Angeles. I would go down there for two days, overnight, and be back here the rest of the week.

Richard Edlund He was here for Mondays, Tuesdays, and Wednesdays, and then it started dwindling to Mondays and Tuesdays, and then Mondays.

He spent some time with me. I would program a shot so that he could see all of the parameters, and he'd say something like, "It looks like it pans a little bit too much, can you fix that?" I'd correct the pan, then shoot it in black and white, develop it here in 15 or 20 minutes, and put it on the Moviola. George could see exactly what we'd done, and he'd say, "That looks better, but let's do this." On two or three shots, we went over it 10 times—but it was great.

Paul Duncan During the initial testing period some people at ILM complained that it was too quick, that shots blurred. But you wanted it blurred. Is that right?

George Lucas When you've got a matte shot, it's very hard to work with a blur. We wanted a reasonable bit of blur, though, so we did a lot of different testing to get the right amount, so the optical department was happy and the guy shooting it was happy.

Paul Duncan You want to blur for the speed, the impression of speed.

George Lucas Yeah. It's also natural. If it doesn't have blur, it looks like a model shot.

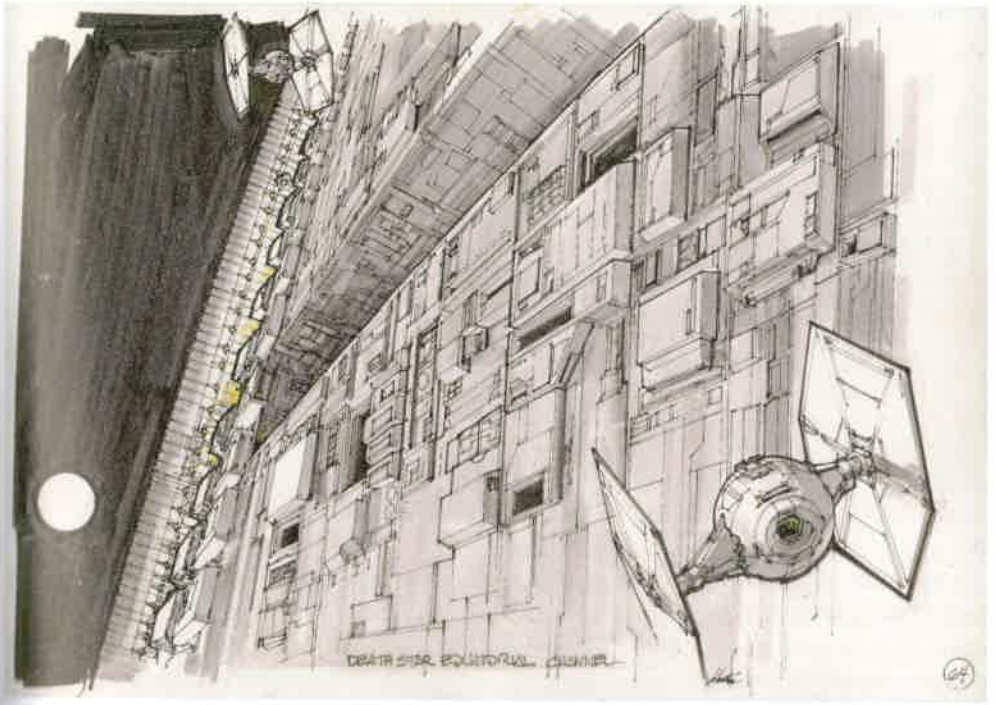
Marcia Lucas began editing at the end of July, and Richard Chew joined her the following week.

Richard Chew / Editor George wanted the whole thing redone entirely. The very first sequence I worked on was the gunport sequence. George had to lock that sequenceby September for ILM to do all the photography of the miniatures and the optical work.

All this material was blue screen. I had no idea what we were going to see out there! Stepping into the project "cold," the only guide George could give me was this black-and-white dupe of World War Two dogfight news footage. It was under three minutes long and it gave me a sense of what he was after. After I did that, he said, "Okay, give it to me, and give me all the outs (outtakes)." He went upstairs to his Steenbeck, started looking through all the "trims" and pulling other things he wanted. He told me to go on and start working from the beginning of the film while Marcia was working on the end.

Marcia Lucas had started work on the scenes between Luke and Biggs, on Tatooine and on Massassi, while she waited for the space battle cockpit footage to be reduced from VistaVision format to 35 mm film. Then, Marcia worked on editing the space battle so that ILM could shoot it.

1.143



1.144

Recomposite

George Lucas Organization was lacking at ILM. When I brought in George Mather at the beginning of September, there was a lot of controversy. They all said, "We can't have somebody looking over our shoulder, telling us what to do." I needed somebody who was going to crack the whip and take the beating.

A shooting schedule had already been compiled in August that took shooting through to February 1977. The first thing George Mather did was to institute an approval system for Lucas. Since Lucas did not think shots were good enough, Mather introduced a "Provisional Okay" from Lucas, and if the shot could not be improved upon it would be labeled "Okay G.L." The first composited shot to get a provisional okay, on September 21, was shot 341, which had two X-wing fighters rising through the stars at the beginning of Luke's trench run. This was given a full Lucas okay on September 27, although the shot would later be recomposited on April 11 and 18, 1977.

Mather also needed to speed up photography of the elements in the camera department. Dennis Muren had been hired in April to shoot the background process shots on the second camera.

1.143 There are a lot of casualties among the Rebel forces, and damage is done along the surface of the Death Star. Filming an explosion on the surface of the Death Star in ILM's parking lot. The camera, operated by Richard Edlund, is always moving, perpetuating the idea that the camera is always in another fighter involved in the action.

1.144 Johnston suggested a design for a trench along the equator of the Death Star. Just beyond it, at left, is the outer edge of the death ray.

They were aiming for an average of between five or six shots a day each. Each visual effect in the movie had to undergo a multistep process before it was in an acceptable shape for Lucas's approval. Take shot 194 as an example.

Storyboard / Shot 194 / First Attack

Description: Two X-wings flying low over Death Star firing on a power terminal. Terminal explodes, electric arcs leap off surface. Frame Count: 34. Roto: Lazer

Seven elements were needed to construct this shot and they were set up and shot on large-format film at different times. Four elements were shot by the camera department: Surface Explosion (August 11, 1976), X-wing 1 (September 19), X-wing 2 (September 19), Stars (September 28). Three elements were created by the rotoscope department: Lazer (October 13), Flak (October 13), Weird electric arc (October 14).

ILM Memo / November 23, 1976

On composite screened today: Shot 194 [illegible] surface up, bring reflection down; try [illegible] single element; put ships where they are supposed to be; flack should be tinted red; reflection kick should also be tinted red.

After this work was done and another review on December 27, the two X-wings were reshot on December 30. The large-format film elements were reduced down to a 35 mm film format on February 10, 1977, and screened on February 18, when Lucas commented that it had a "Low priority matte line problem on X-wing." The shot was recomposited on April 11, and then [illegible] on April 18, which was the version used in the movie. This process was repeated for all 429 shots.

Paul Duncan What happened when you were running dailies with the ILM people?

George Lucas This is the first time they get to see it, so they look at it and I tell them what's good, what's bad, what gets rejected. What they have to redo, how they have to redo it, all that kind of stuff.

Paul Duncan Often you are finding fault with just one or two elements.

George Lucas Then you have to reshoot the elements that are wrong and recomposite the whole shot. The optical is the hard part, because all these elements have to be lined up perfectly, otherwise you get the little lines.

Getting those mattes right was the bane of my existence. In *Star Wars* they're not perfect, but they're the best I think that anybody ever did up to that point.

Energy

In mid-October, Paul Hirsch, who had just finished Carrie, joined the editing team. Lucas asked Hirsch to edit the robot auction scene at the Lars homestead after showing him the Jympson cut.

Paul Hirsch / Editor Editing is a very subtle thing. At the first viewing you don't realize what the possibilities are until you get into the materials and start digging out dailies and looking at alternate takes and really examine the scene. So I redid the scene. The original scene had been cut to about four minutes. When I finished the scene it was down to three minutes and there was more in it, so I realized, surprisingly, that I had been able to make some improvements.

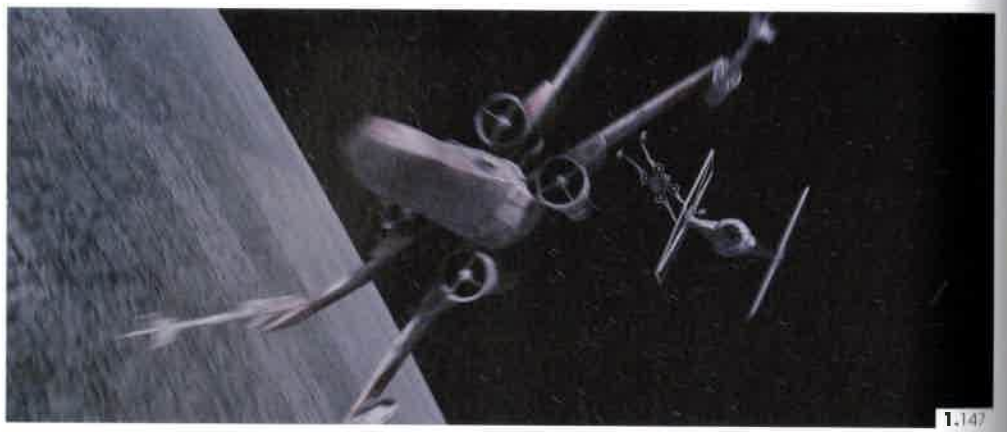
Ben Burtt relocated to San Anselmo.

Ben Burtt The editing rooms were in a little house behind the main house—a carriage house kind of thing—with George's editing room upstairs, and downstairs worked Richard, Marcia, Paul, and their assistants. They had a nice little theater there.

1.146

1.145 ***"Fighters Low over Death Star" painting by Ralph McQuarrie (November 11, 1975) captures the intensity of warfare. McQuarrie visited ILM to discuss Joe Johnston's designs with him, as well as to see the models and their detailing so that he could incorporate them into his paintings. Here the Death Star surface uses Johnston's design.***

1.146 ***Joe Johnston visualizes a dogfight using Colin Cantwell's prototypes of an X-wing and a TIE fighter.***



1.147

I was in the basement of the house next door, which was just a storeroom. I set up tables for all my tape recorders, and a Moviola, with the ability to take recordings and make transfers onto 35 mm stock. I could transfer music, sound effects, or dialogue. And then I could hand it off to the editor, if they wanted something to cut in.

George wanted to build up the track as he went along. I was free to try experiments and fail. I pretty well pinned down all blasts, all the roars of spaceships passing overhead—those tracks carried through all the way to the end. There were 300 tracks in all—all augmented by other people's work. The great advantage of George's working this way, of inviting me to provide as rich a sound as possible, as early as possible, was that it gave everybody confidence. The second scene I worked on was the Jawas. An unexpectedly comical scene, which people needed sound to appreciate.

Paul Duncan The first alien voices in the film.

Ben Burtt We hadn't figured out R2-D2 yet. R2 was a problem. We took a lot longer to come up with something that was deemed successful for R2.

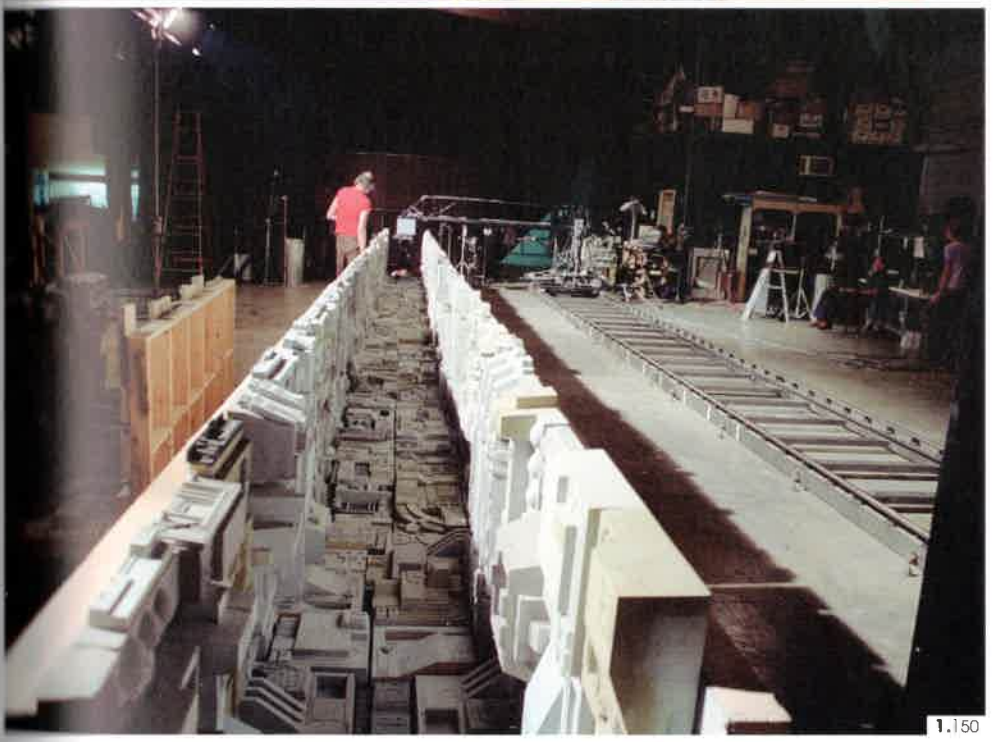
Chew worked on the opening scene and the Tatooine scenes up to Ben's cave.

Paul Hirsch Marcia had gotten the end battle to roughly manageable proportion—she had 20 minutes. It was very difficult cutting because it was all World War Two footage intercut with blue screen. Finally, when they

1.148

1.147 ***An X-wing and TIE fighter duel in space above the Death Star in this frame from the Special Edition.***
1.148 ***This is an early mock-up to test different setups of the X-wing attack on the Death Star. It is clear that each element needed to be filmed separately because of problems with movement, focus, and shadows.***
1.149 ***Joe Johnston hard at work on detailing a matte painting of the trench that, ultimately, was not used.***
1.150 ***The model trench, with a track beside it for use by the Dykstraflex camera. The images could be used as the backing for models, a process plate backing for pilots in cockpits, or for a point-of-view shot.***

1.149



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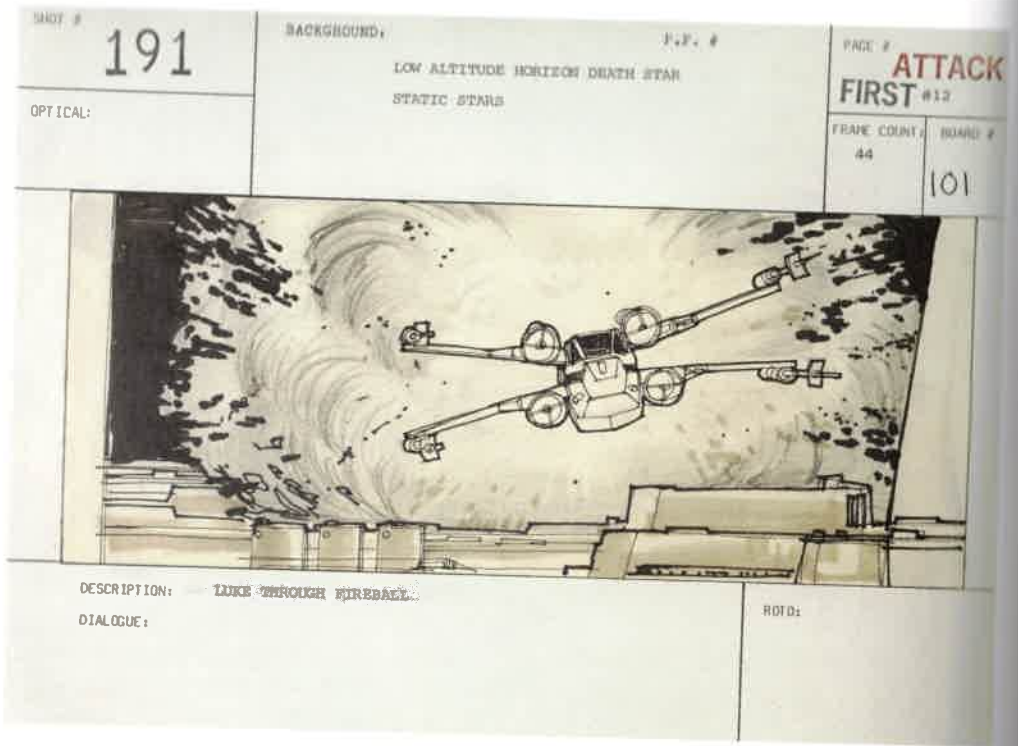


1.151

1.151 ***Johnston's storyboard of Luke's X-wing fighter going through the fireball.***
1.152 ***The Death Star surface was laid out on the asphalt of the ILM parking lot. Then the Dykstraflex was put on a wire and swung through the explosions to create the point of view of one of the pilots.***

had to lock it in, Marcia broke off Luke's trench run, gave that to me, and she worked on the battle up to that point.

Originally Luke had two trench runs but that was reduced to one.

Paul Hirsch Then we put it all together, and George and Marcia and I spent three or four 12-hour days as a tag team.

The editors watched a first cut of the movie, which had temp music and scratch sound effects by Burtt.

Richard Chew I'd only seen the film in bits and pieces, only the parts that I was working with, but the first cut was the first time that I saw it in its entirety and I was astounded. I don't think I was able to get up from my chair for about ten minutes after the screening—realized the look of the film, the thrust of the film, the characters of the film came as a result of the vision of one man.

"What is interesting is getting in the pantomiming of the ships, t motions of the ships, which are completely created by Richard Edlund and me. That was really difficult! To make these ships loo like they're flying, like they've got weight, because you're creating motion out of nothing."
Dennis Muren / Visual Effects Cameraman

Work began immediately on the second cut.

Paul Hirsch My feeling was to drop two characters in the film, Biggs and Jabba. Jabba was a minor character and the guy they got wasn't good.

Lucas had shot the Jabba the Hutt scene three times.

Richard Chew But the guy never improved so George thought of putting him under subtitles. George had the idea of animating Jabba — making him move like some kind of energy field instead of having a definite form — and obliterating the actor so he could keep Han Solo.

George Lucas We talked it over with ILM. We were radically behind schedule in our visual effects. Everyone said, "This will kill us. We don't have the manpower or the money to do it." So, I said, "Let's take it out. It's not that important."

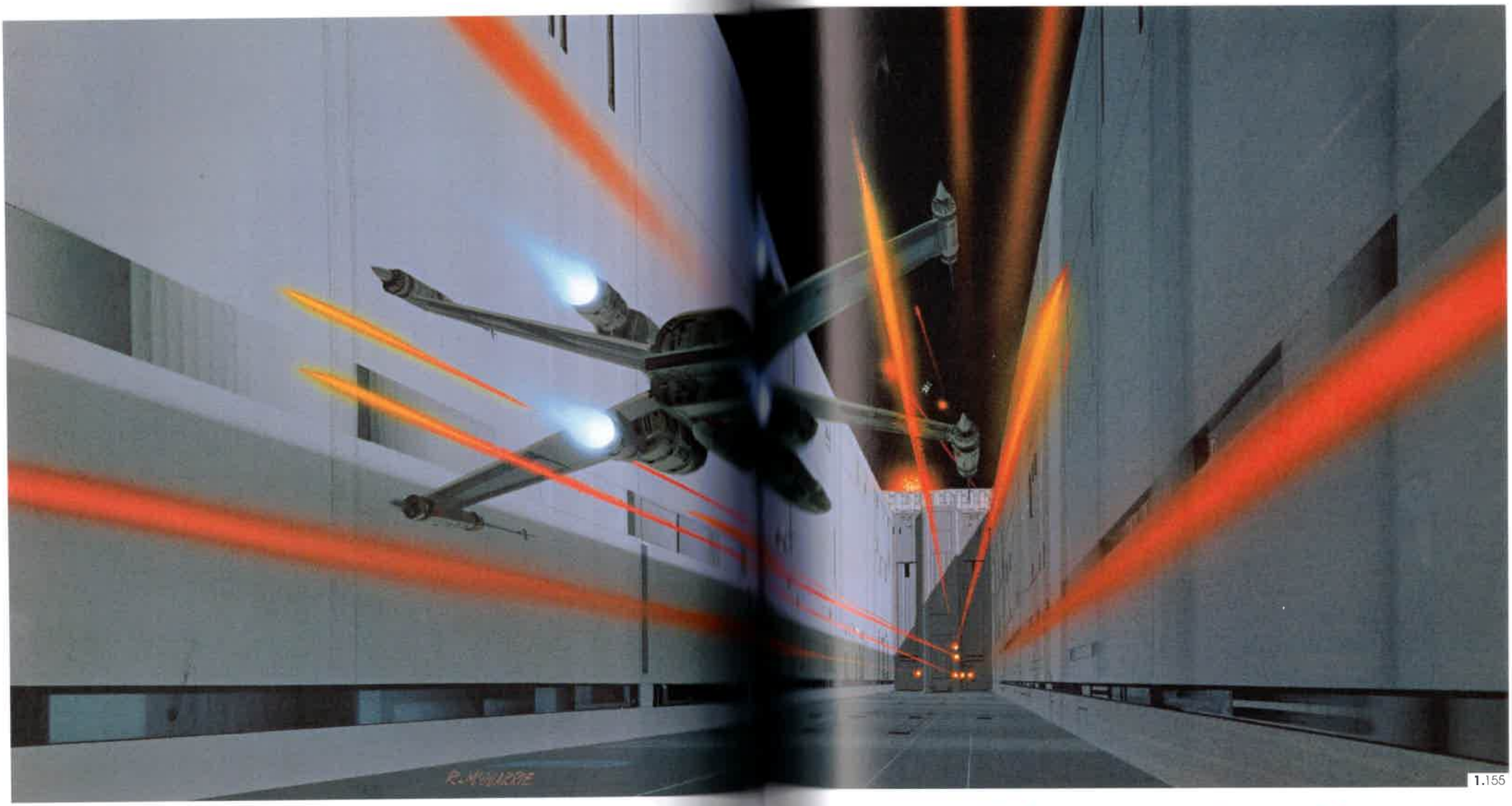
Paul Hirsch The expositional elements from the scene with Jabba were incorporated into the Greedo scene: the fact that Han was a smuggler, that he was wanted, and that's why he needed the money.

Finite

Paul Duncan Marcia Lucas and Richard Chew left at the beginning of January after completing a second cut. Marcia went to edit *New York, New York* for Martin Scorsese. You then worked with Paul Hirsch through the fine cut.

I've found 40 or 50 pages of editing notes, and there are instructions like "plus two

1.153 ***Joe Johnston had already produced a concept drawing for an Imperial boarding craft, so he took the wings from that for Vader's ship.***
1.154 ***In this publicity composite, Luke duels with Vader in front of the Death Star — a scene that does not occur in the movie.***

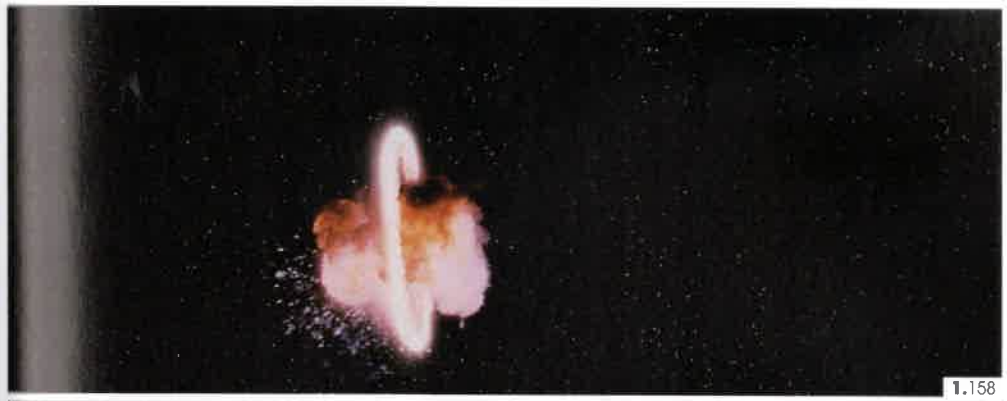


1.155

1.156

1.155 ***"Fighters Dash down Trench" by Ralph McQuarrie (November 25, 1975). McQuarrie: "George just wanted an atmosphere sketch of the action and the hail of laser fire." Luke makes his final approach to the target, the sweet spot that will take out the Death Star.***
1.156 ***Vader closing in for the kill.***

1.157



1.158

1.159

frames," and "minus three frames." It's down to the frame. How do you make a decision down to the frame?

George Lucas I was finessing it. That's what I do. (laughs) As you cut, it gets more and more finite. Generally, in the seamless-cutting world, the old way is to let a person or thing pass entirely through a frame. You let one or two frames stand empty, then cut to the next shot. I say the instant they break the frame, you cut. Don't let it sit there for a couple of frames. This makes a big difference in terms of pace of your movie. Then, sometimes, if you want to disrupt things, cut it Godard style—a couple of frames *before* the object leaves the frame.

With visual effects, we don't have much space anyway—at most a few frames on either side of the shot, for leeway.

Paul Duncan In your script, and as filmed, the scene in Ben's cave starts with Princess Leia's hologram and then Luke is given the lightsaber...

George Lucas But in the film the lightsaber comes first, Princess Leia comes second.

Paul Duncan You're no longer George the writer, or George the director...

George Lucas My writing's terrible. It's garbage. Make it into a movie...? (laughs)

Paul Duncan You become George the editor, who has no respect for those other two guys working on the movie.

George Lucas Right. You're looking at what it is. Not what you want it to be, but what you've got in front of you. Trying to make it the best it can possibly be.

Fishlike Move

Richard Edlund The *Millennium Falcon* was a big heavy ship. It was about three feet in diameter and it took four guys to lift it. Those shots went one, maybe two shots a day on the pirate ship because of the difficulties of handling it and the size of the mounting.

There were 30 storyboards to be shot with the Falcon *as an element. Eighteen of the boards were filmed in October 1976, beginning with shots 166, 154, and 157 on October 4. These were from the gunport sequence, where the TIE fighters swoop past the* Falcon, *lasers firing. The last of the first batch, shot on October 25, was board 118, which shows the* Falcon *flying at an angle during the Death Star Approach sequence.*

The second batch of boards featuring the Falcon *was shot from January 11, 1977, to the end of the month. The trickiest was board 129, which was the* Falcon*'s escape from the hangar. The third draft script had*

1.157 ***Luke Skywalker hears Obi-Wan's voice, giving him encouragement. Notice that Luke wears a visor. Although many of the storyboards show the Rebels masked, Lucas made the decision early on that we can see the faces of all the Rebels and they are identified by name, while the Imperial troops are masked and nameless.***

1.158 ***The death of the Death Star as shown in the Special Edition.***

1.159 ***Two X-wings, a Y-wing, and the Millennium Falcon—all that is left of the Rebel armada—flee the Death Star in this Special Edition shot.***

1.160

this shot as the escape from the Imperial prison on Alderaan.

John Dykstra When George and I'd gone through and boarded all this stuff he goes, "Oh shit, now I've done it! It's going to be hard for them to have an escape if they have to back out, right?" We were laughing about them, in the ship, they take off and they start shooting all the way through this city going clear out to the other side. The other thing was to simply assume that somehow it got turned around and was pointed the proper direction when we got back to the *Millennium Falcon* to make the escape.

Richard Edlund planned and executed shot 129 on January 18. He wrote on the storyboard that the Falcon *"Starts closest to the camera as possible, does peel away with acceleration." And at the top he wrote, "Getaway fast (fishlike move)."*

After it was programmed the shot was filmed at one frame a second for 250 frames as the camera was moving. Since the Falcon *has its engines on during the shot, the engines, which had halogen bars wired inside, had to be filmed separately.*

After the Death Star window bay (January 21) and the stars (January 24) elements were filmed Lucas approved the composited shot on March 7.

Cracking

As well as adding more aliens to the Cantina sequence, Lucas needed to fix the Greedo scene. Lucas also had not got everything he needed in Tunisia and knew that he would have to get the shots of R2-D2, the Banthas and Tusken Raiders, the landspeeder, and the sandcrawler in the US. These could be filmed in Death Valley. After Fox provided the funds, pick-ups and reshoots were made from mid-January to early February 1977.

Joe Johnston I think there were six trips made to the desert. Four were made just to shoot the sandcrawler model; on two others they took the landspeeder along for canyon shots. The sandcrawler was constantly breaking down; the tracks would jam, the tread would come off. The sandcrawler probably ended up costing more per second than anything else in the film because it involved taking that model, a camera, and a crew of six guys out to the desert, where they usually had to spend the night. We left the model once in a van, and it got cold that night. We were in a motor home 20 yards away, but we could hear the pieces of styrene popping and cracking on the model.

Lucas called in Mark Hamill for pick-ups. Hamill was driving out to the location the Friday night before the rest of the crew left when he had a bad car accident.

Gary Kurtz / Producer They operated on Mark from about nine o'clock in the morning until about four in the afternoon. I saw him at four thirty, and Mark said, "Oh, I'm sorry I got delayed. As soon as I get out of here this morning, we can go." He evidently had no idea what he looked like.

A stand-in was used as Luke Skywalker is seen only from a distance scooting along in his landspeeder.

The inserts for the Cantina were shot at a small studio on La Brea Avenue in Hollywood on January 24 and 25. Rick Baker and his crew created the new Cantina creatures.

Lucas decided that Greedo spoke in an alien language so that the subtitles could convey all the additional information about Han. It was an elegant and seamless solution.

Silent Movie

George Lucas The idea was to do classical music. Not "spacey," or modern music — classic, romantic, Erich Wolfgang Korngold, 1930s.

Paul Duncan You knew that from the beginning?

George Lucas Yeah. Our temp music was Korngold, Holst, and all those guys. I went to Steve Spielberg, because he's more tied in

1.160 ***"Throne Room" by Ralph McQuarrie (December 5, 1975). The princess awaits her heroes (Han, Luke, and Ben, followed by Chewbacca, C-3PO, and R2-D2) in front of the Rebel masses.***

1.161 ***For the film, Lucas chose the reverse angle, with Luke, Chewbacca, and Han walking towards Leia and the light, as can be seen in this frame from the Special Edition. Shooting began on May 13, 1976, on Stage H at Shepperton Studios with a crowd of 211 extras.***

1.161

to LA: "Do you know anybody who's good with orchestral scores?" He said, "Johnny Williams." I said, "Johnny Williams is a jazz pianist." He had just done *Jaws* (1975) for Steve. *Jaws* is "Duh-duh! Duh-duh!! Duh-duh!!!"

Paul Duncan Which is like Bernard Herrmann.

George Lucas Yes. But there wasn't a lot of classical scoring going on at that moment. Steve said, "No, no, Johnny is great with classical scores, and he knows all of it," so, that's why I hired him. Steve's recommendation.

Paul Duncan Practically, how did you work with Williams?

George Lucas He sees it once with the temp tracks, then without. We sit down at our editing machine and go through it, scene by scene. I give him the general outline of what kind of music we want.

Williams saw a rough cut on January 10.

George Lucas We talked about themes for each character, like *Peter and the Wolf* (1936). Each character will have a song.

John Williams / Composer I wrote the score in about two months.

Williams began recording his score with the London Symphony Orchestra at Anvil Studios in Denham on March 5, 1977.

John Williams I had never used an organized symphony orchestra before for a film. I think they played beautifully, particularly the brass section. I think it has such nobility and such a wonderful heraldic sound. I think it brings something to the film.

George Lucas You sit in a little room and he rehearses it. Then he plays it once with the film. That's when I get to say: "I'm not sure that this is what we want here." Mostly, it was all: "This is fantastic!" I felt completely useless.

Paul Duncan "Felt completely useless." Because he was doing his job properly?

George Lucas Yeah. (laughs) Because he is a genius. What can I say? That was the one thing that turned out way better than I ever had hoped. Everything else was a little . . . funky. But Johnny's music glued it all together and made it look like a movie. There were one or two areas where I wanted something different.

1.162 ***The heroes accept the applause of the Rebels.***

1.163 ***On the second day of filming the Throne Room scene, Leia hands out the medals—a smaller crowd of 148 extras was required. It was a scramble to find and make costumes for the scene. John Mollo: "We had to make do. Nothing was made at all; it was all stock items. We took our gray Rebel combat jackets and our pilot outfits, and we added funny caps."***

1.162

PRODUCTION STAR WARS DATE

COMPOSER John Williams

MUSIC EDITOR

MUSIC NOTES

CUE R1P1 STARTS: Fox I.D.

ENDS:

NOTE: Long vers.

CUE R1P2 STARTS: Pop on M.T.

743'

(8:00)

ENDS: WIPE TO DESERT

NOTE: NO BREAKDOWN UNTIL M.T IS SET. (BREAK INTO CUES)
ON CUT OF VADER.
CONNECT PRINCESS & WITH ROBOT
PLAY ESCAPE (ROMANTIC)

CUE R1P2 STARTS: WIPE TO DESERT LATER

80 149. 2 1

1:40

ENDS: FLIP to R2 IN MOUNTAIN REGION

NOTE: OPTICAL OF GLINT EXT. ~~SHOT~~ SHOT to be EXTENDED

CUE R2P2 STARTS: FLIP to R2 IN MOUNTAIN REGION

284

(3:10)

ENDS: UNDER DIAL INT DEATH STAR

NOTE: MUSIC SETTLE DOWN AT CUT to R2 & 3PO
~~Sm~~ BLACK IS SANDCRAWLER GOING UP HILL
EXT DEATH STAR to BE EXTENDED

CUE R2P3 STARTS: ~~[illegible]~~ "
↖ cut to R2 & 3PO

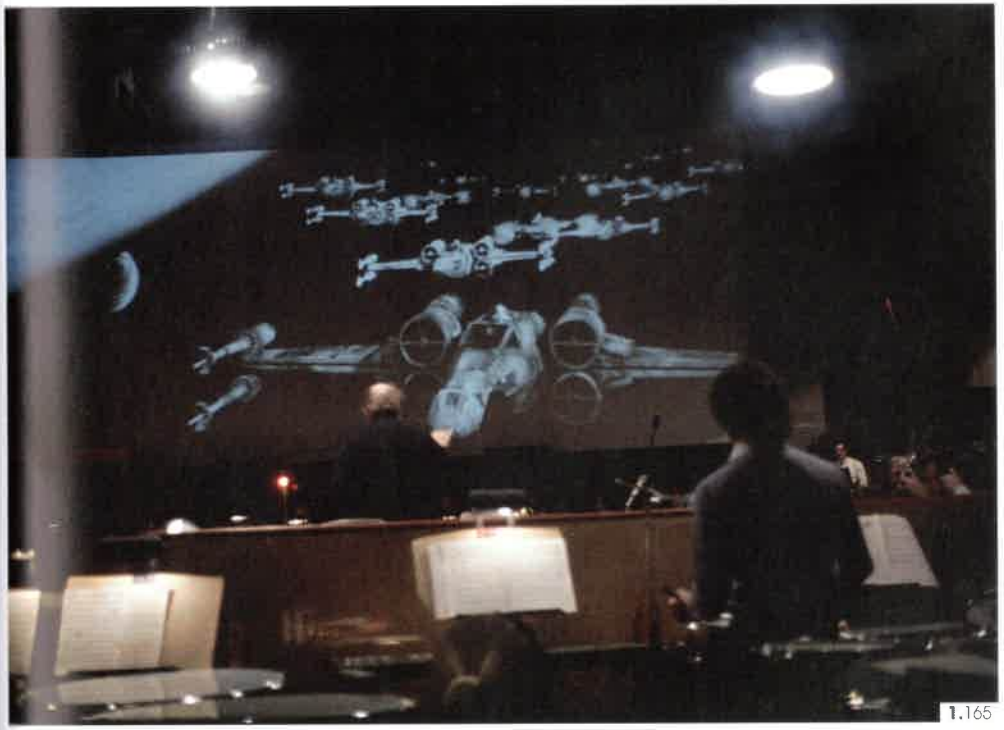
158

1:43

ENDS: UNDER "YOU, I suppose YOU'RE PROGRAMMED"

NOTE: MAYBE ADD EXT SHOT SAND CRAWLER AT BEG
MUNCHKIN theme to LUKE WHEN HES CALLED

1.164



1.165

When Luke looks at the two suns, the music was originally very triumphant. I said, "No, no, I want something very romantic and very . . . wistful."

Paul Duncan He's yearning for something.

George Lucas So, he goes (hums the softer bars), and it's very different.

He wrote a lot of music: 88 out of 121 minutes. It's a lot. I said, "It's like a silent movie."

Paul Duncan Why?

George Lucas It's designed, written, and shot to be understood without words. Occasionally, there's a piece of dialogue that has to be there, to get you to point B, but it's mostly carried by the music. That's why it works for kids. A four-year-old can follow it.

Paul Duncan You said it was designed for 12-year-olds.

George Lucas Twelve-year-olds, yes, but I didn't expect the result would be that kids of all ages could understand it. I was even more surprised when old people could understand it. It worked for everybody.

1.164 ***These notes by music editor Ken Wannberg, made on January 10, 1977 (and including a caricature of composer John Williams), show the initial process of selecting cues for the film—what music to put where and for how long.***

1.165 ***Williams began recording his score with the London Symphony Orchestra at Anvil Studios in Denham on March 5, 1977. The film is projected as they play for optimal synchronization.***

"Roo, root? Boo do-doot!"

Ben Burtt More time was spent on R2-D2 than any other sound in the movie. R2 had to act in a scene with Alec Guinness!

Robots in movies always talk like human beings. They might have their voice affected in some way, but it was never an electronic language.

A scene got completed where Luke is tending to the moisture vaporator on Tatooine. That was the first scene I got that had a robot in it, so I started playing around, trying to make a voice for that binocular robot. George mentioned a record from his childhood. I never heard it, but he said there was some comical sound of a worm or a caterpillar on a hot plate. He imitated that: "Flop, flup, boop, throop, doop?" That started a discussion. "Could it be, like, a bup? A ththwit! A zup?" Then I realized: "Why don't we take human vocals and somehow give it an electronic feel?" His idea was to use babies, because children, as they learn to talk, are using expressive sounds to communicate to the parent. I started recording babies, but babies don't vocalize on cue—so I started doing it myself.

I start making sounds: "Roo, root? Boo doodoot!" We borrowed an ARP 2600 synthesizer from Zoetrope and tried to make sounds that were similar. Then I realized I could do the two at the same time. I could talk through the microphone, making funny noises, and run the keyboard and switches at the same time. I learned to play this oddball musical instrument, 50 percent human, 50 percent electronic. That was the key that opened the door, to all of the robot languages.

Paul Duncan So once you learned the language, it was then a performance.

Ben Burtt Right. I had a sense of the character. I was now dubbing the character.

Paul Duncan Did you and George ever discuss R2's character?

Ben Burtt We discussed that R2 is an intelligent five-year-old. Emotionally, he's innocent. He's curious. He rebounds quickly from situations. He's smart enough to razz 3PO, and complain—but he's an innocent child.

Paul Duncan And he's selfless.

Ben Burtt Right. He's not about what *he* wants. Sometimes he takes charge, of course. Once in a while he rescues somebody. But essentially he is a perfect companion—like a pet dog.

1.166 ***Despite the tension and pressure, the ILM crew has fun while screening the dailies. George Lucas is seated at the back table, to the right.***

6842 VALJEAN VAN NUYS CALIFORNIA 91406 PHONE 9895757

MEMOS FOR FRIDAY APRIL 8, 1977

***MATTE 11 IS HI PRIORITY: OUTSIDE OPT. WIPE 12 AWAITING COMP ON MATTE 11.

0) REPLACEMENT FINAL 178BP (3-22) IS REALLY 179BP. RF 412(3-16) IS REALLY 420. RF 408BP(3-10) IS REALLY 408DP.

(1) EDITORIAL NEEDS A NEW COMP OF SHOT 380. SHOT 380 IS TO BE USED IN TWO DIFFERENT PLACES IN THE FILM.

(2) SHOT 101 - LAZERS ARE TO BE OPAQUED OUT OF TAIL OF MOST RECENT COMP (TEMP ON 4/7) ALSO, JD IS GOING TO CHECK AND SEE IF ANY OTHER TAKES ON STARS FOR 101 ARE BETTER THAN SELECTED TAKE. JD MARKED ON PRINT WHERE LAZERS ARE TO STOP FOR FINAL COMP (3 FRAMES BEFORE KEY # D6X89474)

(3) CRAWL TO BE RESHOT. PARAGRAPHS SHOULD BE SEPARATED BY ONE ADDITIONAL LINE. STRETCH OUT CRAW TO 2025 FRAMES, SHOULD MOVE APPROXIMATELY 25% SLOWER THAN IN MOST RECENT LY SHOT CRAWL. (SPEED SHOULD BE CLOSER TO THAT IN THE TEMP OF 101 (4/7). SLIGHT ANGLE IS OK FOR RESHOOT, TILT DOWN, APPROXIMATELY HALF A FIELD.

(4) SANDCRAWLER - RESHOOT. LOOK AT WHAT IS CUT INTO PICTURE WITH SANDCRAWLER (NO LIGHTS) INCLUDING VISTA. GL WANTS VISTA. HE WILL FOREGO CLOSEUP TO GET VISTA.

(5) POWER TRACTOR BEAM - RESHOOT. FOCUS SOFT. SHOULD BE TIGHTER SHOT. BRING EXPOSURE DOWN ON FOREGROUND. SHOOT SEVERAL WAYS AND DIFFERENT ANGLES, OK TO CUT OFF EDGES IF NECESSARY. GET DARKER BLUE GEL - REVERSE COLORS. FAT PART SHOULD BE RED AND THIN PART DARKER BLUE. MORE LIGHT ON BACK, SHOULD BE TWO STOPS HOTTER THAN FOREGROUND. DENSITY SHOULD BE DARKER OF TWO VERSIONS. (RED IS THE ACTIVE AND BLUE IS NOT ACTIVE)

ON COMPS SEEN THURSDAY NIGHT:

(1) SHOT 199 - FINAL BUT PUT ON LOW PRIORITY, IF POSSIBLE LIST TO HAVE LASERS CORRECTED. LASER DENSITY TOO HIGH, TOO SATURATED

(2) SHOT 391EP - CONSIDERED TEMP. MATTE PROBLEM TO BE SCRUTINIZED BY ROTO DEPT. AND OPTICAL.

(3) SHOT 251AP - CONSIDER FINAL. CHECK WITH PAUL HIRSH IF LENGTH OF SHOT IS OK AS IS - TWO FRAMES SHORT ON TAIL BECAUSE TRENCH IS SLIGHTLY SHORT FOR SHOT.

(4) SHOT 110P - CONSIDER TEMP. CONTRAST PROBLEM TO BE HANDLED BY OPTICAL. BLACK NOT DENSE ENOUGH. JD TO SEE IF ANY OTHER TAKES ON STARS WILL WORK BETTER.

(5) SHOT 108P - TEMP. JD TO CHANGEPOD SYNC, ~~XXXXXXX~~ SO GUN AT HEAD OF SHOT FOLLOWS ACTION OF POD.

(6) SHOT 245 - TEMP. OPTICAL TO DARKEN BACKGROUND.

(7) SANDCRAWLER DUPE NEEDS TO BE CLEANED.

1.167

1.167 ***ILM internal memo: April 8, 1977. With just over a month to go until the premiere, many shots were not approved by Lucas and would have to be redone, and some shots were only provisionally approved.***

1.168

The Chemistry of Everything

Paul Duncan You approved the last shots, 177C and 284CP, on May 12, 1977.

George Lucas Right. And when did *Star Wars* open?

Paul Duncan May 25, 1977—less than two weeks after you signed off on the last shots.

George Lucas I know! I push, and I think most of the guys may grumble about it, but we got it done. They worked a miracle. I might not be happy with some of the shots—with mattes and things—but I would never blame those guys for it, because they'd already done the impossible. I had to accept the fact that it was not going to be perfect. We just couldn't do it. I never got angry with anybody for that.

A stereo sound mix was made first.

Ben Burtt George, Paul Hirsch, and everyone in the crew sat down and made a list of the things we didn't like in the stereo mix. Then we tried to achieve every one of those things on the mono. And we did—different voices for some of the stormtroopers, some new loop lines for Luke, minor changes.

In Los Angeles Lucas worked till dawn on the monaural mix for the wider release of the film then slept through the day, before meeting with Marcia.

George Lucas She was working on *New York, New York*. At the end of her day and at the beginning of my night—my breakfast, her dinner—we decided to eat at a Hamburger Hamlet on Hollywood Boulevard.

Marcia Lucas We were sitting there having our burgers. Across the street was Mann's Chinese Theatre, and all these limos were lining up in front of it. "What's with all these limos?!" George didn't know, I didn't know.

George Lucas We thought someone is premiering a movie. When we were done we walked out. I looked up at the marquee.

Marcia Lucas "*Star Wars*," it said (laughs). *Star Wars*!

George Lucas I said, "Holy moly!" It never occurred to me that my movie was out, because I was still working on it. But it was six o'clock, so I had to go back to the studio to finish the mix.

Star Wars began its theatrical run on Wednesday, May 25, 1977, in 32 theaters nationwide. Lucas phoned Alan Ladd Jr. to find out how it was doing.

George Lucas Laddie started exclaiming, "It's a giant hit everywhere. We're doing fabulous business!" I said, "Wait—calm down. Remember, science fiction films do great the first week, then they drop off to nothing. It's a good sign, but the movie's only been released for five hours. I don't want to count my chickens before they hatch." But he kept calling me all night giving me news.

On June 24 Star Wars *was in 213 American theaters. On August 27 it was in 451 theaters, and on September 23 it was in 900 theaters.* Star Wars *grossed $775.4 million worldwide and become a phenomenon.*

George Lucas I wanted the film to be a tougher movie, like a Western, much more of a reality to it than it has. I don't know why I got into more of the fantasy material. It's just me inside I guess.

Whenever you make a movie, a force takes over and directs the movie. There's nothing you can do about it. It takes on its own shape, because there's the chemistry of everything—like the chemical reactions between people, and the story, and the production, and the weather. All that has its influence and it all has a life of its own. You're consciously trying to get the film in one direction. Somehow your unconscious is making decisions in another way. Your personality is printed on the film.

Generational Responsibility

Paul Duncan How consciously did you apply Joseph Campbell's ideas of the hero's journey when developing the early scripts?

George Lucas I was aware of the mythological aspect, but the way I write is: I keep the things I like; I get rid of the things I don't like. I go through it again, and I just keep going. That's the way Francis taught me. Sometimes, I'd do a draft and discover I'd connected to a mythological issue: the psychology of brothers, say.

As I'd reread it, I would shift things so they lined up in terms of the mythological side. But this is what's hard to explain: it's not the myths themselves, but it's what the myths represent, the psychological underpinnings of those myths, that we're trying to get across.

Paul Duncan So, you're trying to create psychological dynamics between the characters.

George Lucas Right. And I go for the sensational: "I love my mother and I want to kill my father." (laughs) A lot of psychological insights go back over 3,000 years and more. Mythmakers knew human nature. How you feel about your father, your mother, your brothers, your sisters, goes through the Bible and everything else.

Paul Duncan The first draft screenplay sets up two brothers and a father: the Starkiller family.

1.169

1.168 John Solie's proposed poster design (circa 1976), somewhat in the style of Frank Frazetta, evokes the Edgar Rice Burroughs series starring John Carter of Mars.

1.169 Howard Chaykin drew this poster, based on Ralph McQuarrie's designs, in time for the San Diego Comic Convention on July 21, 1976. Chaykin was drawing the Star Wars comic, an adaptation of the movie written by Roy Thomas, which was published monthly by Marvel from April 12, 1977.

One brother gets killed at the beginning, and the father has to sacrifice himself, because he's more machine than man, to borrow a phrase. That specific dynamic was removed in later scripts, but the idea of sacrifice resurfaces with Obi-Wan in *Star Wars,* Han in *The Empire Strikes Back,* and then Vader in *Return of the Jedi.*

George Lucas I have ideas. Sometimes they work, sometimes they don't. Then I start over and do something different. I pull them out, mush them up, put them into a new form like clay, the themes are what stick: the relationship between father and son; generational differences, where it's up to the next generation to make up for the faults of the last.

Paul Duncan Leia and Luke are very young in the film.

1.170

George Lucas Originally, it was two boys. Then it was a boy and a girl. The dynamic is of the family, friendship. You can't be a loner, like Han Solo—you can't just pretend nobody else exists. Empathy is the example that's being set here—realizing through your feelings that you need to join in and help, because you understand the pain and suffering that other people are going through for an ideal.

They're the three stages. Luke is a "virgin," a clean slate, so to speak. He's been out there in the desert by himself. His uncle is a water farmer. They don't even go to the city, so they have a naïve way of looking at how the world works.

On the other hand, Princess Leia is brought up in a political family, by a leader of the senate—Bail Organa. She followed that route, became a senator, graduated from whatever very high-end school very early. At 18, 19, she already has a career, is already a leader, involved in the resistance—following in her adoptive father's footsteps, under his influence. We see in the first three movies how he interplayed with everybody, with Leia's mother who was also in the revolution—and in politics. There's the theme of generational responsibility.

Han Solo by contrast says, "Look, I don't have any responsibility. I reject all this." He's

1.170 ***John Berkey, whose science fiction book covers had been among many inspirations for the film, contributed a new painting for the cover of the novelization rerelease in 1977. Note that the painting was flipped for publication so that the characters held the lightsabers in their right hands.***
1.171 ***McQuarrie's cover illustration for the first printing of the novelization was painted July 19–22, 1976, just after the film had finished shooting, but before any VFX had been completed. Note how McQuarrie has modified Vader's helmet and mask. McQuarrie: "George said it never looked better!"***

way over on the other side of the issue from Leia. He has feelings for her, so he begins to take on her mission. It's not on a personal level at first, but then he finally comes to make that decision. He learns responsibility, by doing.

So, we've got Leia who's accepted it all, Han who's rejected it all, and Luke — who doesn't know anything at the start, who's going to be impressed with all the ideas that are coming — who's got to choose. His friends, his "peer group," are Ben and Yoda, his mentors. He's got Princess Leia as an example. She's already on a mission. She's already a Rebel leader. He and Han tag along with her, and in that process they're learning about responsibility. For Luke it's easier, because he's got mentors who he's listening to. But for Han?

You don't know at any given moment what's going to become of Han. I play with the idea through the three films. Is he just there for the girl, the money? There's a moment on the snow planet where Han says, "I'm out of here." Then the attack happens, and he stands with his friends. By *Return of the Jedi*, he's committed. He keeps this front going, he's still pretending not to care — but he does.

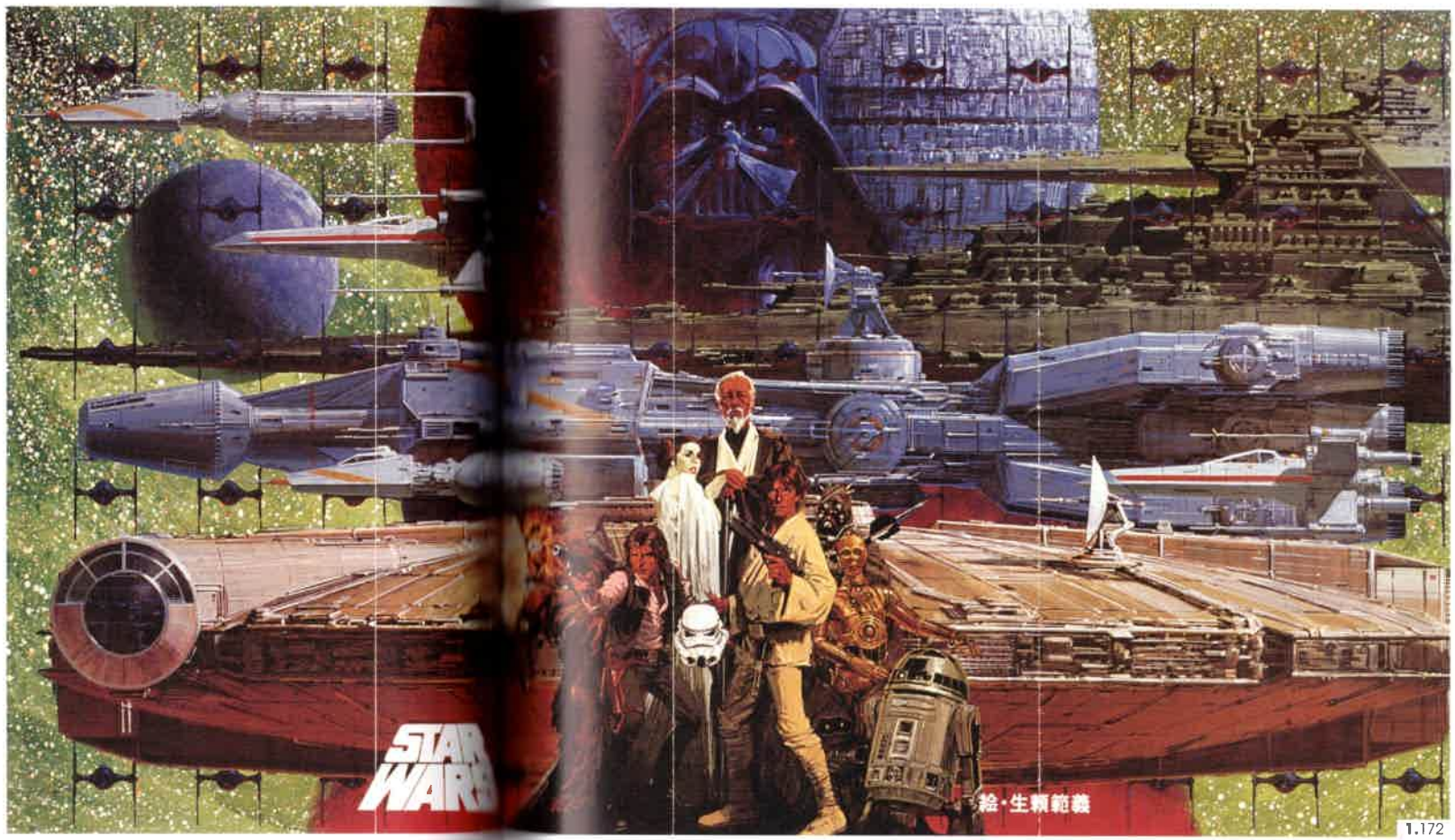
Paul Duncan So, you're definitely for good over evil.

George Lucas I'm definitely for good over evil. I believe in taking action to defend yourself, but I don't accept or support torture. As a storyteller I don't believe in killing people just to make a spectacle of killing them. I like moral conflict. World War Two had clarity. You could decide the bad guys were bad and you didn't want to live in their world. Of course, the reality was that the bad guys thought they were good — but you were free to take personal responsibility and say: "I've made this decision."

Paul Duncan You grew up in the 1960s with the Vietnam War. There's a moral conflict if there ever was one.

George Lucas That's when it began to creep into my awareness — well — "creep?" It exploded in. I became aware that 20 years of propaganda from the days of World War Two — "We're wonderful people. We care about people. We love people." — wasn't necessarily true. My government wasn't necessarily the wonderful thing I thought it was. We were being told: "Here's a gun, go out, and shoot these people who you don't know, who haven't done anything to us, who are peasants." How can you rationalize that?

Paul Duncan As you say, where's the generational responsibility?



1.172

1.172 ***Noriyoshi Ohrai's "Vehicles" poster, 1978. The Japanese poster depicts a splendid mural of a world (Death Star), its warlord (Darth Vader), and a wealth of weaponry. At bottom, anchoring our eyes (carrying a stormtrooper helmet as a trophy) we are offered a red-hot circle of appealing, sympathetic characters. Note that the Rebel Blockade Runner looks like the Johnston redesign of the original pirate ship.***

The Empire Strikes Back

Episode V: The Empire Strikes Back (1980)

2.1

Synopsis
Three years after the destruction of the Death Star, Imperial forces continue to pursue the Rebels. After the Rebellion's defeat on the ice planet Hoth, Luke journeys to the planet Dagobah to train with Jedi Master Yoda, who has lived in hiding since the fall of the Republic. In an attempt to convert Luke to the dark side, Darth Vader lures young Skywalker into a trap on the Cloud City of Bespin. In the midst of a fierce lightsaber duel with the Sith Lord, Luke faces the startling revelation that the evil Vader is in fact his father, Anakin Skywalker.

RELEASE DATE May 17, 1980 (US)
RUNNING TIME 124 minutes

Cast
LUKE SKYWALKER MARK HAMILL
HAN SOLO HARRISON FORD
PRINCESS LEIA CARRIE FISHER
LANDO CALRISSIAN BILLY DEE WILLIAMS
C-3PO ANTHONY DANIELS
DARTH VADER DAVID PROWSE
CHEWBACCA PETER MAYHEW
R2-D2 KENNY BAKER
YODA (VOICE) FRANK OZ
BEN (OBI-WAN) KENOBI ALEC GUINNESS
BOBA FETT JEREMY BULLOCH
DARTH VADER (VOICE) JAMES EARL JONES

Crew
DIRECTOR IRVIN KERSHNER
PRODUCER GARY KURTZ
SCREENPLAY LEIGH BRACKETT, LAWRENCE KASDAN
STORY GEORGE LUCAS
EXECUTIVE PRODUCER GEORGE LUCAS
PRODUCTION DESIGNER NORMAN REYNOLDS
DIRECTOR OF PHOTOGRAPHY PETER SUSCHITZKY
FILM EDITOR PAUL HIRSCH
SPECIAL VISUAL EFFECTS BRIAN JOHNSON, RICHARD EDLUND
MUSIC JOHN WILLIAMS
ASSOCIATE PRODUCERS ROBERT WATTS, JAMES BLOOM

DESIGN CONSULTANT AND CONCEPTUAL ARTIST RALPH MCQUARRIE
COSTUME DESIGNER JOHN MOLLO
MAKEUP AND SPECIAL CREATURE DESIGN STUART FREEBORN
SOUND DESIGN BEN BURTT

Professional Gambling

By Paul Duncan and F.X. Feeney

Paul Duncan Why do you want to constantly break barriers?

George Lucas You don't have any choice.

Paul Duncan You *do* have a choice.

George Lucas Well, I could choose not to make the movie, of course. (laughs)

You're telling a story, and you come up against things you can't do because it doesn't exist. You just need to figure out a way of making it real. You've got to solve it somehow.

If you go back to the old Hollywood studios, if you wanted the city of Chicago to burn down, as in *In Old Chicago* (1938), your only option at that point was to build a miniature Chicago and burn it down, but it can't be too small because the flames need to be in scale. So, you've got these technical problems you have to deal with, and every studio, every special effects guy, they all have to come up with a different solution.

It's like Filippo Brunelleschi figuring out how to put bricks on a dome in order to be able to build the dome in Florence. You have to invent things to make them work.

It's like Leonardo da Vinci and his bronze horse. Nobody had ever cast anything that big before, so he had to come up with a different way of casting bronze to make that horse. It's up to the artist to figure out how to do it. It's not unusual.

Art drives technology. It's not that you're using the technology to tell the story, it's just simply: "I want it to be this way." And you find that you're going to have to figure it out.

If we didn't have the Dykstraflex on *Star Wars*, the ships would have had to move very slowly. That would have completely changed the pace of the movie. It would have looked like *2001*, and that's not what I was going for. I was going for a very cinematic film that moved very fast. But you couldn't do that. You couldn't pan with the spaceship.

Paul Duncan So, it's about the vision first.

George Lucas Yeah. I've never worked towards technology. You don't say, "I want to invent something, so I'm going to write a movie around it." Absolutely the opposite. "I want to make this happen, but how in the world am I going to do this?"

You're almost always on the cutting edge of technology. As you break through, you're able to do other things. Developing digital technology was the same thing. There were just so many things you couldn't do. In the future when they look back on this era, everything will be divided into before

2.1 ***Tom Jung's artwork for the second poster captures the moment when Vader tempts Luke over to the dark side.***
2.2–5 ***Lucas wanted to include a Wookiee planet (as he had planned from the very first draft of* The Star Wars *in May 1974); and McQuarrie produced many concept designs for the surface (the treetops are so dense that they can be walked upon, and an Imperial base is built on it), the Wookiee dwellings (later reused for* The Star Wars Holiday Special*), and beasts of burden. Eventually, the story arc was adapted for the Ewoks in* Return of the Jedi.

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2.6 ***Storyboard of the opening crawl by Joe Johnston. Johnston has a little fun with the wording.***

digital and after digital. The quality of the movies—the fact that we are able to do movies that are so far out, and stories that are so complicated—you just couldn't do them before digital.

Paul Duncan But it's just a tool. You still need people with the vision to use that tool, because a hammer is a hammer is a hammer.

George Lucas Yeah. A hammer is a hammer is a hammer.

You can teach an ape to draw a picture—not a very good one. But an ape, on its own, cannot come up with an emotion, then use technology—a brush, a stick—to create a picture that transfers that emotion to other people. Only humans can do that. It's one of the things that separates us from the other animals.

Paul Duncan So, when you had the vision for what you want, is this something that you want as many people as possible to see? As much as I love *THX 1138*, not many people saw it, and it lost money.

George Lucas You've got to remember before and during production *Star Wars* and *Graffiti* were as popular and as commercial as *THX 1138*. There was no difference between them.

Paul Duncan But they found an audience.

George Lucas They were more accessible. If I was trying to impress my ideas on people, *THX* was not the way to do it. Of course I was very young, and it wasn't until later that I realized that all 25-year-olds want to make the same movie about how terrible the world is. As if nobody knew!

But *Graffiti* had a huge effect on a large population of kids. And lots of males wrote saying, "You really helped me through my life," and I thought, "This is a much better thing to do."

After that I was going to do *Apocalypse Now*, but instead decided to do this idea I had for 12-year-olds. All my friends said, "Why are you making a kid's film?!" And I said, "You know what, I think I can have more of an impact on kids than I can on adults. I think I can actually make a bigger difference."

STORY MEETING - 11/28/77 Page (1)

CHAPTER II - "THE EMPIRE STRIKES BACK"

Love story - Leia to fall in love with Han - Luke losing out. "Gone with the Wind" tradition. Draw thin line between love story/confrontation of characters and comraderie between the three of them. Develop in a way to see two guys as buddies, partially from her point of view - understanding her love or anguish-feelings for Luke.

First act - love story/conflict for Han coming to grip with accepting responsibility of situation. When he runs away it's on some kind of mission - he's misunderstood by other characters - not like in original, this parting is sad/wishing him good luck/others still like him -- he just goes off and we don't know what happens to him after that.

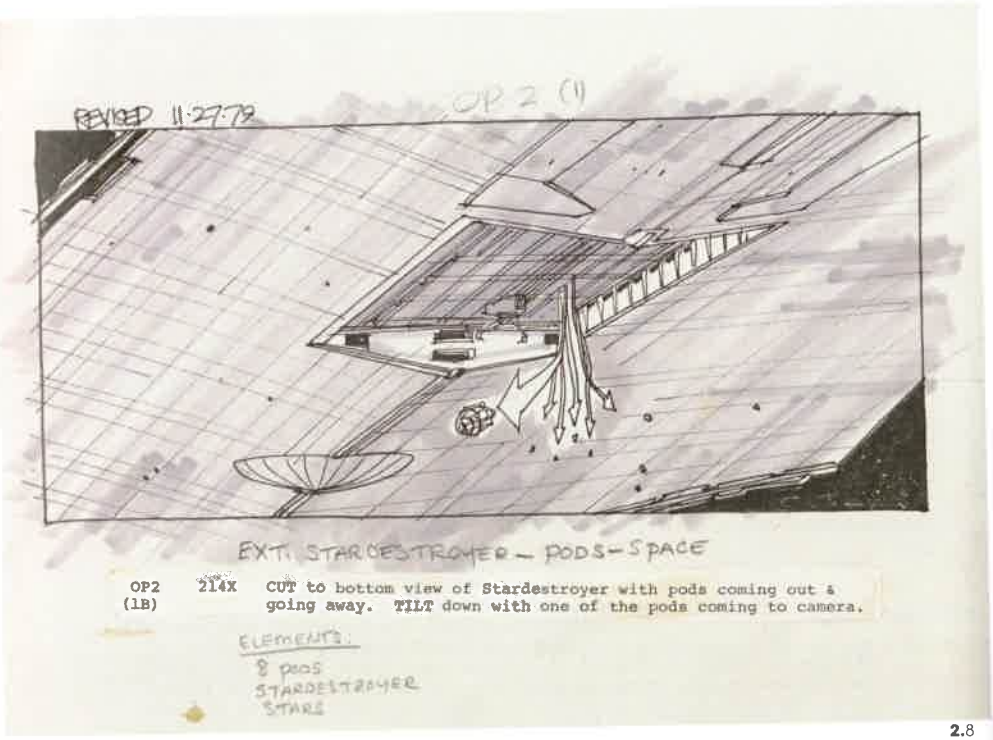
Wookie problem - if we send Han off - Wookie will probably also have to go. Have a Wookie planet - can bring more wookies in even if Chewbacca is lost in this one with Han Solo - can bring back couple of other Wookies.Sequel novel has Yezum - big fury ball with long legs. Third creature drawn by Ron Cobb. May or may not use Wookie planet in this one.

List of planets - sets and locations - reference to Bible.

Bring back Ben. May bring back Ben eventually -- will have to bring back voice. May also bring back the ghost of Ben, not the person of Ben. Luke learning the force through combination of things, rituals. Some of the force came from "Tales of Power", Carlos Castaneda. Most interesting to have him train in same way - be at one with nature. Getting yourself down to a state where you can feel the force and understand it. Want to get Luke into being a better fighter - a real fighter. Leigh wanted to know if he has someone to play off of - will use voice and may even use Ben's ghost. Also want to use another person. Original idea was to have that person be an alien, not being human/some sort of creature not in monster mode -- strange and bizarre, but old Indian in the desert type. Lord of the Rings type, at first repulsive and slimy, but after you get to know them - kind and wise. Alien desert rat kind of idea which is what Ben started out as. Crazy old man out in the desert -- decided to keep him very noble after working with Alex Guiness. Intrigued with idea of not taking something on surface value -- something switching. Instead of withered old man, using a withered old space creature. The way to think of it is as Golem which is this crazy little knitwit that goes around scurrying around like a rat that in the end teaches Luke a lot of stuff about the Force. Very hard to be completely inventive - best to take good ideas and express them in a different way. If there is a good point to be made then it's worth making again so that more people are exposed to it -- take the goodness and say it again for people.

2.7

2.7 ***During the five-day story conference that began on November 28, 1977, George Lucas explained the key concepts behind the series and talked through various plot ideas with screenwriter Leigh Brackett. Brackett was an experienced writer of science-fantasy novels as well as co-writing* The Big Sleep *(1946) and* Rio Bravo *(1959) for director Howard Hawks.***


REVISED 11-27-78
OP 2 (1)
EXT. STARDESTROYER — PODS — SPACE
OP2 (1B) 214X CUT to bottom view of Stardestroyer with pods coming out & going away. TILT down with one of the pods coming to camera.
ELEMENTS:
8 pods
STARDESTROYER
STARS

2.8

I realized that if you want people to see it, then you have to make it in a different way. If you don't care about that, you make it, it gets shown once or twice and it sits on a shelf. And you say, "Is that really what I want to be doing?"

Also, if you're going to make a movie, there's a certain obligation you have to whoever's putting up the money to try to get their money back. I've made lots of movies that haven't made their money back. More movies that haven't made their money back than have, but if we add them all together, then we're fine. But there's no way to know which is going to be which.

Paul Duncan At what point did you want to finance yourself? Or, how did that decision come about?

George Lucas In the process of making *THX* and *American Graffiti* the studios came in, changed things and mucked them up. *Star Wars* was a pretty good experience, comparatively. I ran over budget, so they weren't going to let me shoot stuff but fortunately Laddie was there and he allowed me to do what I needed to do to make the film right. There were a lot of things I couldn't do, but I could do enough to get the movie to look decent and work.

After those experiences, I just said I'm never going to do this again. I'm never going to have somebody else saying, "Well, we're just going to cut the ending of the movie off." Or, "That whole battle in the first sequence—we don't need that, do we? Can't you just cut to the ship being attacked and the explosions on screen and Leia puts the information into the robot?" I said, "No. That won't work. The idea is to become engaged with the robots and know what is really going on in a more impressive way than just a little tiny set with an explosion in the background. And no Darth Vader? We have to introduce Darth Vader. That's the whole point. There's more to this than just spending money. It's called telling a story, and making it work, and getting people interested and all that kind of stuff." I realized that ultimately I couldn't protect it from the board.

I wanted control over what I'm doing so people who don't know anything about making movies can't tell me to change this. I wanted to make whatever I want whenever I wanted.

I was determined, even while I was making *Star Wars*, that I would make the other two chapters. I thought, "If I'm going to do it, I'm going to be in charge and put my own money up." But at that point, I didn't know whether I was going to be able to finance it myself, but that was the ultimate idea, because if I financed it myself, they couldn't do anything. That's where that grew out of.

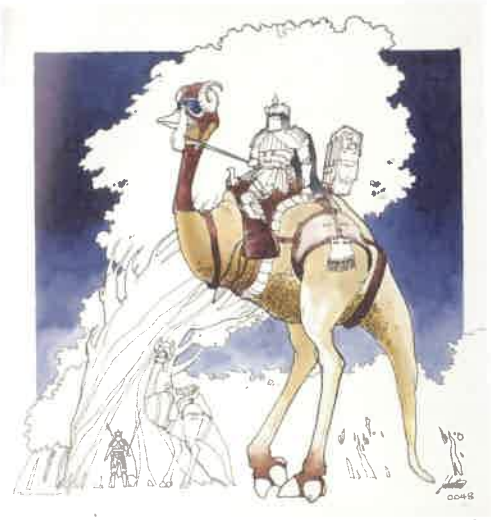
Paul Duncan On *Star Wars* you had negotiated a deal where Lucasfilm got 40 percent of net profits.

George Lucas Nobody ever made money on net profits because the studio just stacks the deck against you by adding in costs.

I was sitting in Laddie's office, and I said, "I know what I'm doing for my 40 percent. I put my heart and soul in this, my whole career is at stake, I have to actually go out and *make* the movie. I have all this stuff that I have to do for my 40 percent. What are you doing for your 60 percent?" Laddie said: "I provide the

2.9

2.8 ***The opening shot originally featured an elaborate pan down directly onto the surface of Hoth and swooped down to follow Luke on a tauntaun, but in post-production Lucas decided to introduce a swarm of Imperial probe droids being unleashed to search for the Rebel base.***
2.9 ***Joe Johnston and model maker Ease Owyeung prepare a probe droid for the scene where it emerges from its pod to search for the Rebel base.***



2.10

money." I said, "*You* don't provide the money. You go to a bank with a letter of credit, and *they* supply the money." So you're not doing anything, and you're getting 60 percent of the movie.

Paul Duncan So, once *Star Wars* became a financial success, you had a little bit of money and you could raise the money yourself for the second film...

George Lucas Well, you can't raise your money yourself. You get a letter of credit from the Bank of America and that's all you need. I had to negotiate interest rates and all that kind of stuff and then it wasn't backed by the studio or anything.

I went in to Laddie, and instead of them giving *me* the boilerplate contract, I gave *them* the boilerplate contract and told him, "Here's the deal."

Paul Duncan The distribution deal had different percent splits for different gross receipts, but for gross receipts over $100 million, you got 77.5 percent and Fox got 22.5 percent. You also got final cut on the film. What was Laddie's attitude to you getting money and doing it yourself?

George Lucas He wasn't very happy about it.

Paul Duncan Did he try to dissuade you?

George Lucas No. He said all the things I already knew: "This is very dangerous. What if the films don't make money? You could go broke. This isn't a game."

Paul Duncan You don't strike me as somebody that's easy to persuade otherwise once you've made up your mind.

George Lucas No. I'm very, very stubborn, and that's one of the reasons I'm here. I make up my mind about something and I'm willing to go all the way to the end for it. I think for a lot of movies, you have to do that. If you believe in something strongly enough, you really have to be able to commit everything—heart, soul, finances, everything you've got—to make it work.

I was doing that on *Empire* because I didn't want to have to explain that it's not a good movie because I didn't fight the studio enough to get my way.

You're a writer, Paul. How would you like it if you had an accountant who said, "No, I don't like this word here. Let's put that over there. I'm going to rewrite this for you." An editor, in theory, is an educated person who knows the medium and, in a lot of cases, their advice is very valuable. But a studio executive isn't that. That's the thing about Hollywood. You've got people who basically know nothing about making a movie. They don't even know how it happens, yet they command and have these ideas about how they're the ones basically making the movie. And all they're doing is running the studio, and getting the let-

2.10 ***An early tauntaun sketch by Joe Johnston that evolved out of Lucas's story conference. George Lucas: "Ray Harryhausen's opening in* Mysterious Island *[1961] where he has giant chicken—closest thing to kind of opening we've always wanted to see on film."***

2.11 ***The life-sized tauntaun did not move, but the actors could sit on it. A puppet head and neck were made for scenes where it needed to be animated.***

2.12

ter of credit from the bank. They love to walk around and pretend like they have something to do, and all they do, really, is cause trouble.

Making movies is professional gambling. It's like hiring a professional poker player. You go to Las Vegas, you say, "Here's $200 million. Come back with $500 million." And there's a talent there. Some people can do that, and some people can't. So you hire somebody who's one of the best in the world, you sit down, and then the studio executive's sitting behind him, saying, "Ehhh, I don't know about that."

Paul Duncan "Are you sure you want to play that card?"

George Lucas Yeah! "What are you talking about?! Let me do what you paid me for!" But they won't do it.

Paul Duncan You effectively became that studio guy...

George Lucas I became that guy. So I was doing it to myself, which I felt very satisfied about. But then, when the movie comes out, and everybody says it's terrible, and asks, "Why did you do this? This is the worst film ever made," I can say, "That's the film I wanted to make." I don't have any excuses. And that's the best feeling in the world. That's how I tolerated all that craziness.

2.12 ***The iconic image of Luke Skywalker (Mark Hamill) astride a tauntaun in the snow wastes of Hoth.***
2.13 ***The full tauntaun is in the foreground, while Mark Hamill is being shot with the moving head of the tauntaun in the center. At the far left the wampa arm waits to be used.***
2.14 ***A puppet tauntaun head and neck being operated.***

In the creative world, you do what you need to do to make it work, make it good, and make it right. If that means spending more money than you think you should, then you have to do it. I did it on all my movies, even the ones I paid for.

The first rule for creative people is they're not doing it for any other reason than they *have* to. They have an urge to do something. They can be guided in terms of, "I want you to paint this," But the way they do it, and the things that make it special, is their talent. So, if you let them express themselves, which is what they want to do, it's fine.

I've spent a few times on a set in the middle of nowhere, freezing, and people going off and all that craziness and said, "You couldn't *pay* me enough money to do this. No matter what, I would never take this for a job. It's just too terrible." But because I want to get my vision done, I'll put up with anything. I'll sacrifice my life, if I have to.

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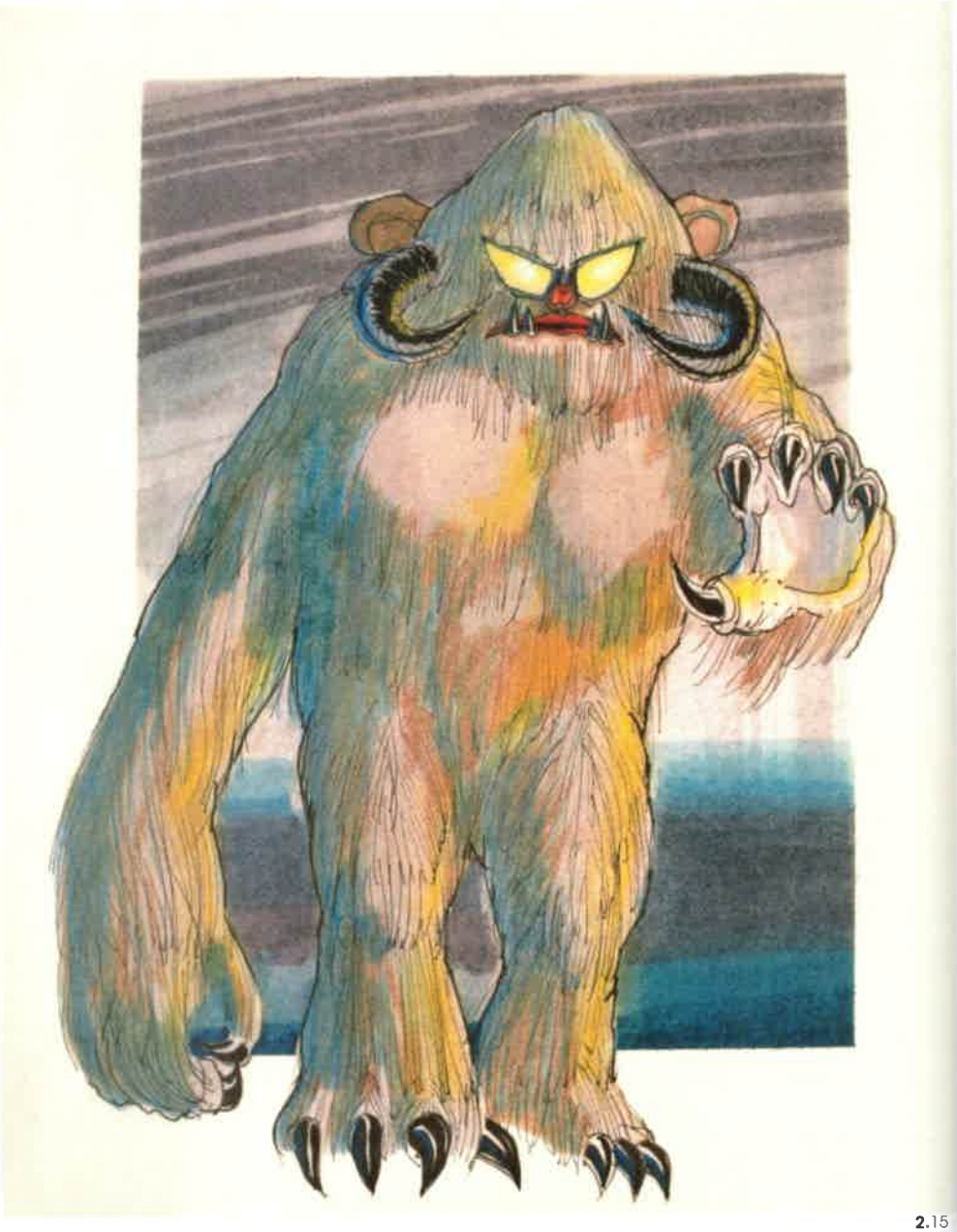

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2.15 ***Joe Johnston drew several versions of the ice monster in January 1978. At this stage, it was planned for many of them to infiltrate the ice caverns and overrun the Rebels to reclaim their territory.***

2.16 ***Luke is attacked by a giant wampa and dragged unconscious back to the wampa's cave.***

That's the difference. No real filmmaker is doing it because they want to, they're doing it because they *have* to. They *have* to because of their own internal creative drive—and I know that sounds sort of pretentious, but it's actually not. People are actually that way.

Paul Duncan As you said at the beginning, you don't have a choice.

George Lucas No, you don't have a choice.

Kind of Vague

George Lucas Obviously, one way to make a very successful commercial sequel to any film is to copy the original exactly. I just couldn't do that, not even if I knew that *Empire* wouldn't be as successful as *Star Wars*. What I really care about is completing the current trilogy. Only after it's finished will our audience be aware of the actual scope of the series. *Star Wars* is just a small segment of the whole. That's where the risk comes in. The films won't be the same; they're not made from a formula. Each is an episode in a long science fantasy epic, and those who expect to see a repeat of the first story will certainly be disappointed.

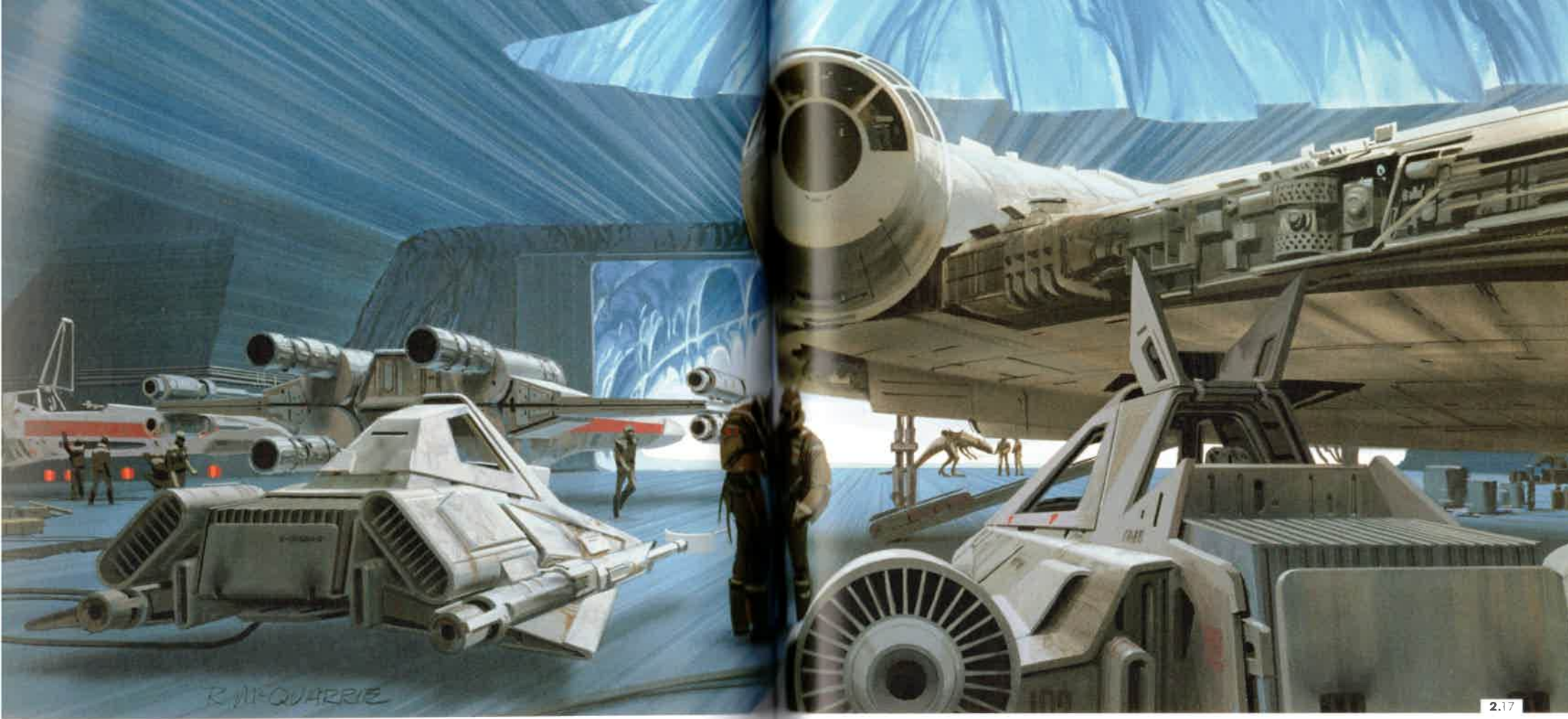
"Star Wars is about 25 percent of what I wanted it to be. I think the sequels will be much, much better."
George Lucas

It's a big chance, but I don't know any other way to do it.

The *Star Wars* script was just murder to write, just awful. It took me two years. Most of it was just finding my way through that world. Now I'm much more immersed in the world. When I did the story for the second one it was easier because it's really part of the first.

The stories became easier. The problem was coming up with the scenes, making the scenes

2.16



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2.17 *"Ice Cave" by Ralph McQuarrie was painted April 24–26, 1978. Not only does it show the* Falcon, *X-wing fighters, and snowspeeders, but it also has an early design for the tauntaun in the background. McQuarrie: "When George saw the painting he told production, 'Do it like this.'"*

2.18 *Construction of the Main Hangar of the Rebel base on Hoth on Stage 6. In addition to X-wing fighters and snowspeeders, production built a complete* Millennium Falcon *this time.*

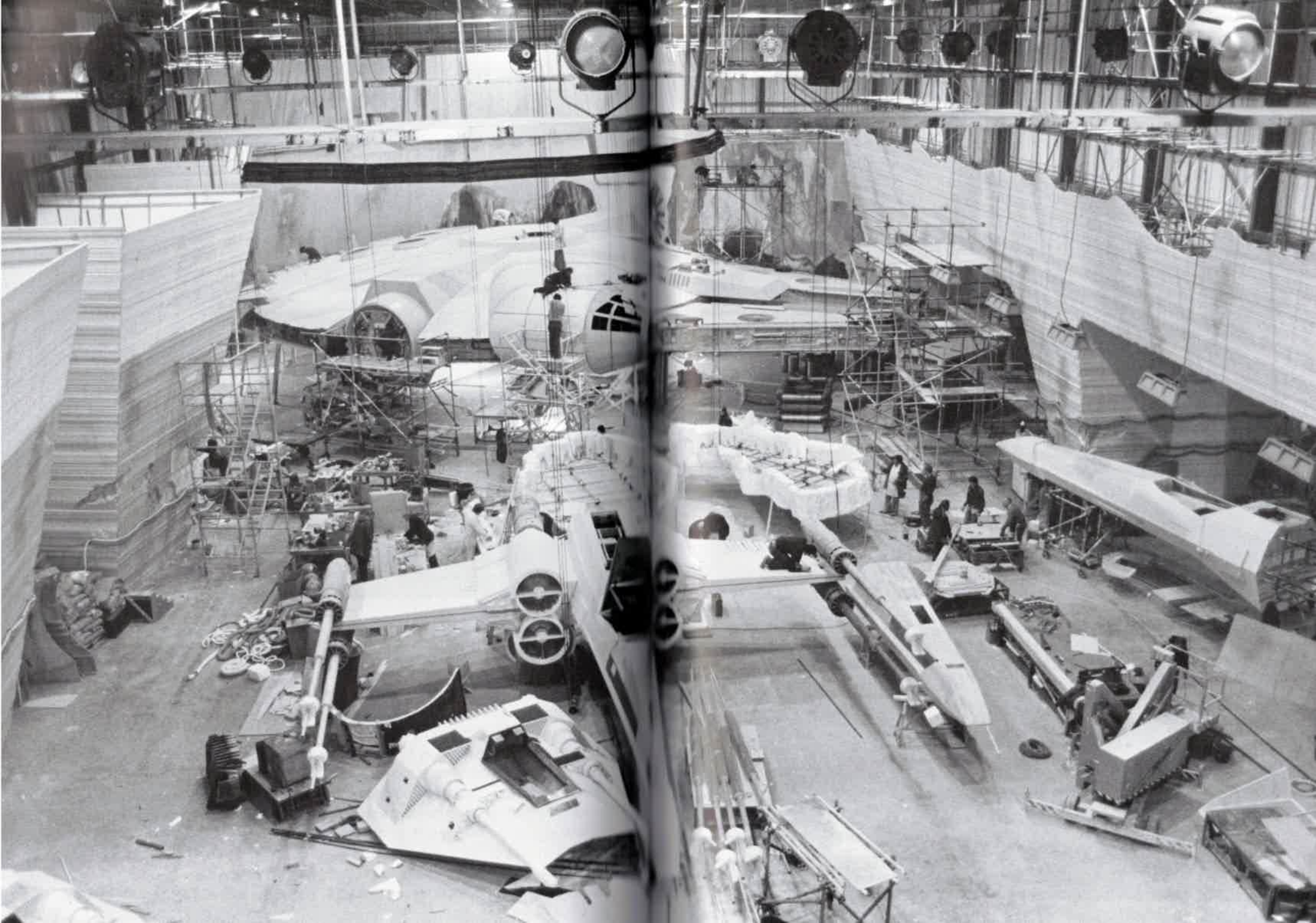
work. Sometimes, what I had in mind in the story didn't always work dramatically. That's where the real struggle comes. When I was forced to write this screenplay I hired Leigh Brackett to do it, but once faced with the situation that somebody had to step in and do a screenplay so we could get going I found it much easier than I'd expected, almost enjoyable. It still took me four months to do the story treatment for her to work from, but that's a lot different from two years.

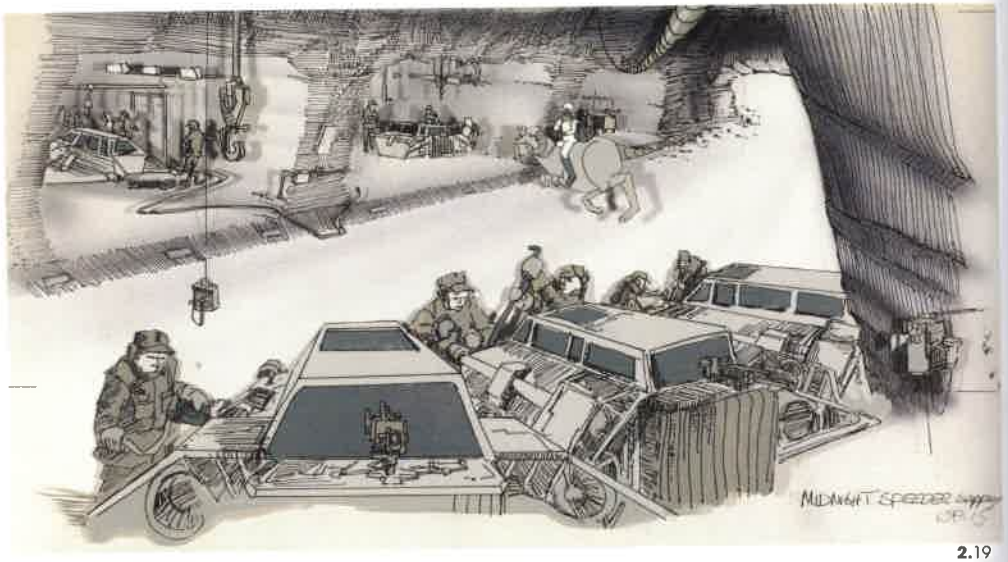
While Lucas was writing his story treatment, he asked Ralph McQuarrie to work on the Star Wars *sequel. McQuarrie was busy on the TV series* Battlestar Galactica, *so he began at the beginning of October.*

Ralph McQuarrie / Design Consultant and Conceptual Artist George's idea of the plot was quite sketchy at that point—an ice planet, and an army: Empire, troops, tanks. He thought we might have a metal castle, *in* the snow. I made a number of drawings—the first I did for the film. A great deal of the structure was *under* the snow. A lot of it is unseen. The shapes of its interiors implied a religious significance to the society that built it. He liked that.

Joe Johnston joined in November. Like McQuarrie, his early work was concept designs for the Imperial tanks and snowtroopers.

Joe Johnston / Art Director—Visual Effects George would come in and say, "Hey, we're going to have this giant battle. Start doing some storyboards." There was no script! George would say, "Don't worry about that: just do storyboards!" The process then was to lay out random shots and pick some that would conceivably work. George would work on the script at home while I would be working on the boards. During our meetings, he would pick out shots that he felt looked





2.19

promising and write them in. It was a very unusual evolution.

Lucas completed a nine-page treatment for the sequel, titled The Empire Strikes Back, *on November 28, 1977.*

George Lucas It was kind of vague.

***The Empire Strikes Back* / Story Treatment / November 28, 1977**

Open on the bleak white planet of Hoth. Luke is riding across the windswept ice slopes on a large snow lizard (Taun Taun). He reins up on the shaggy two-legged creature when he spots something on the horizon.

Princess Leia, who bickers with Han Solo in the icy corridors of the Hoth base, "doesn't have time to fall in love." She rejects Han as a rogue, yet does so with "a sparkle in her eye." Luke is nearly killed by a snow monster, but saves himself through novice use of the Force, which he had begun to command at the end of Star Wars. *A talisman around his neck—a gift from the late Obi-Wan ("Ben") Kenobi—helps in the pinch and provokes a fresh sense of purpose: "He feels he must go to the planet described on Ben's talisman." Leia tends to his wounds when he drags himself back to base, badly bloodied, and Han gives him a hard time for not being more careful—a romantic triangle between the three is in play. Then Darth Vader and his forces suddenly attack.*

2.19 ***Small animated storyboards, called animatics, were drawn by Peter Kuran's team as placeholders in the edit until the effects work was finished. In this way, Lucas could edit the shots down to a specific number of frames, since every additional frame of VFX was extremely costly in time and money. This is for VFX shot OP15, jokingly referred to as "Midnight Special Supply."***

2.20 ***Filming Han entering the Main Hangar Deck on his tauntaun after a cold day on patrol. The stationary tauntaun is given movement by moving the camera around it.***

2.21 ***Main Hangar Deck, Hoth: The Wookiee Chewbacca (Peter Mayhew) shields his eyes while attempting to repair the Millennium Falcon in an effort to leave. Han (Harrison Ford) tells him: "I'll take a good fight any day over all this hidin' and freezin'!"***

2.20

2.21

"Temperament determines everything. Rhythm is a part of that, an extension of temperament. I move the camera more than George, and set up a scene much differently. My staging—the way the people move—is more lyrical."

Irvin Kershner

2.22

Story Treatment / November 28, 1977

The great snow battle of Hoth is fought—by armored land speeders (helicopter-like), and giant mechanical horses (tanks). The huge, lumbering walking machines carry Imperial troops, and completely out gun the rebels.

Vader lands on the planet and oversees the battle, but never comes in contact with Luke, Han or Leia. Han is forced to take the Princess with him. The *Falcon* takes off, and an angry Vader sends several Star Destroyers after them.

The story divides in two. The Falcon *eludes capture by jumping into hyperspace and ducking through an asteroid field. Hiding in an asteroid cave Han and the Princess "exchange snappy dialogue," and "he kisses her for the first time." Luke goes to the planet described on Ben's talisman, the Bog Planet, in search of the great Jedi Master Minch Yoda.*

George Lucas It was really supposed to be Obi-Wan Kenobi teaching Luke to become a Jedi, but unfortunately I killed him so I had to create Yoda. I didn't want to repeat Obi-Wan Kenobi. I wanted to do something different. All he had to do was teach Luke how to become a Jedi, and that was mostly a lot of talking. That can be very boring, so I said, "I need something that a 12-year-old kid will watch." I made him short. I made him funny, baby-like.

2.23

Minch uses Luke's laser sword to kill a monster that attacks them and reveals what a great warrior he is. He tells Luke that he could be that good also if he would just settle down and practice. He must concentrate to learn the ways of the Force.

Meantime, after eluding the Empire, Leia, Han, and Chewie head for a nearby system where Han's friend can hide them safely.

Han and Leia arrive on a gaseous planet, and land in the ruins of an old floating city. They come out of the *Falcon* only to realize that no one is there. It's desolate. Leia makes a comment about Han's friend needing more help than they do. Suddenly, they are attacked by a group of strange, alien creatures. Chewie lets out a yell, and they fight their way back to the ship and take off.

They head for a second, newer city floating in the clouds.

2.22 ***Ralph McQuarrie painted the Rebel Command Center on May 18–19 and 22, 1978. McQuarrie: "George said, 'I want a radar room with all these little separate consoles and the ice tunnel.' This represents the headquarters—the nerve center of the Rebel base in the ice cave—and it has portable equipment because they're brought in."***

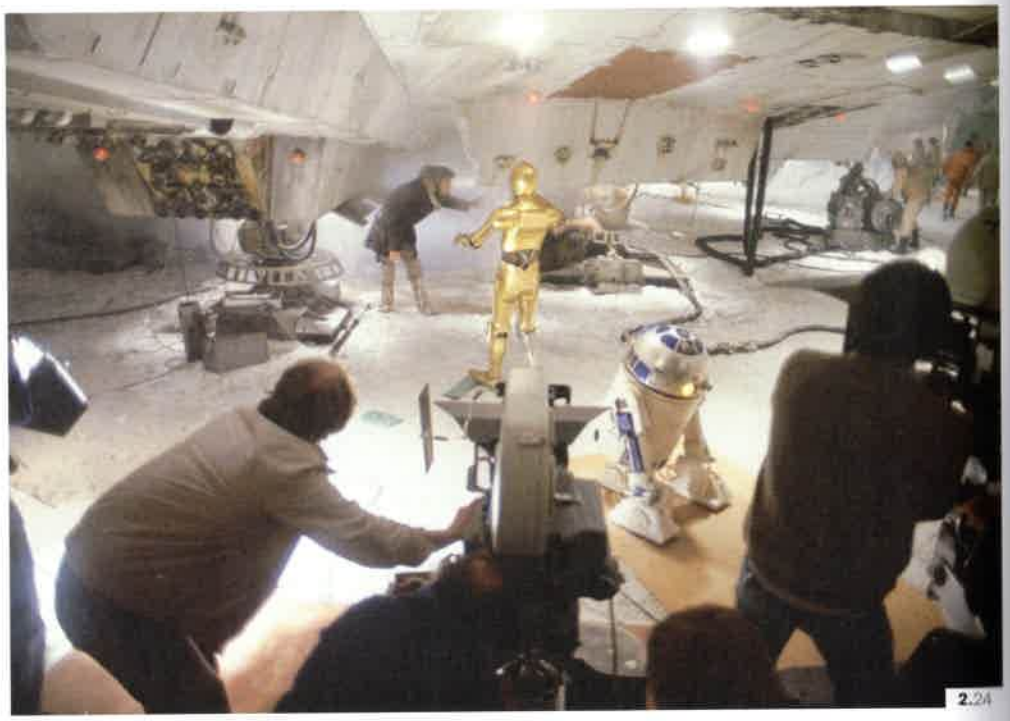
2.23 ***Han Solo to Princess Leia (Carrie Fisher): "You want me to stay because of the way you feel about me." Carrie Fisher: "It's like in the 1930 films with Fred Astaire and Ginger Rogers fighting up to the last reel. It's Bogart and Bacall, Tracy and Hepburn all over again. It's two independent people, quarrelling and fighting, and then they neck. That's what it is. It's romance in celluloid."***

The *Falcon* is picked up by scout ships. Han sees the ships coming at him and doesn't know whether they're friend or foe. They go through a force field and land on the city. Han greets his old friend, Lando, and they exchange friendly barbs. Using the telepathic properties of the Force, Yoda lifts his pupil's half-buried X-Wing fighter out of the swamp and onto land. Luke is amazed, R2 is frightened. Luke continues his lessons, showing great physical prowess, jumping high, running with great speed, etc. He uses the Force to lift things and move them around, and has other ESP powers. He practices with the sword and seeker balls, defending himself against a dozen laser beams, an amazing display of swordsmanship. Yoda is encouraged by all this, but tells Luke he has a long way to go before he meets the standards of a Jedi.

Obi-Wan appears as a ghost, talks to Luke about the Force, and "Minch explains the dark side of the Force and the chances of being tempted by Darth Vader. Luke dreams about Darth Vader, and then Ben tells him it is time for him to leave." Luke lands on the old cloud city and is attacked by the aliens.

He doesn't fight back, but boldly approaches the largest alien, apparently the leader of the band. The other aliens are puzzled by this bravado, and back off. Luke and the chief alien fight with ax-like weapons and Luke wins, but spares the chief's life. Luke and the alien become friends, and the young Jedi explains that he is looking for friends and shows them evidence from the earlier battle. The alien chief tells Luke about the other city, and says he will take him there.

This echoes a scene in the 1973 treatment of Star Wars, *which harks back to John Carter's first meeting with the Tharks in Edgar Rice Burroughs's seminal space fantasy novel* A Princess of Mars *(1917).*



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Luke arrives at the cloud city, riding a large manta-like flying creature with several of the aliens. The huge beasts soar down to the city and land on one of the platforms.

Darth Vader is waiting for him — with Lando's treacherous but helpless cooperation, he has taken Leia, Han, Chewie, and C-3PO hostage as bait to trap Luke. When Luke arrives, he exhorts his friends to flee while he faces Lord Vader.

Vader and Luke are fighting with laser swords. They are going up and down stairs. In this battle, both Luke and Vader use their ESP powers. Lightning bolts flash about the room, and they pick up objects with their powers and throw them at each other, as the sword fight rages on.

There are two sides to the Force. The bad side is aggressive, the good side is passive. Vader tempts Luke to use the bad side to fight him, which is what Vader wants. If Luke gets angry enough, he will be seduced by the dark side. Vader goes in for the kill and disarms him. Luke climbs out on a narrow ledge overlooking a vast shaft. He is trapped.

Vader pleads with Luke to join him. There is more to Vader's efforts to win Luke over than meets the eye. For some reason, Vader is reluctant to kill Luke and would rather turn

2.24 ***Multiple cameras cover the scene as Han Solo realizes Luke may be in serious trouble on the glacier.***
2.25 ***C-3PO: "Excuse me sir, might I inquire—" Han shuts him up with one hand—he is alarmed at what he has just heard from the Deck Officer, and asks, "Do you know where Commander Skywalker is?" Luke and his tauntaun are both lost somewhere in the snows.***

2.26

2.26 ***The entrance to the Rebel base was painted by Ralph McQuarrie on May 26 and 29–30, 1978. McQuarrie: "A great slab of ice that may have fallen off the side masks this big groove in the ice that goes back into the complex underground caverns." Originally the Rebels had tanks topped with gun turrets, and these evolved into turret emplacements in the snow.***

him to the dark side of the Force. Vader finally swings his deathblow, but Luke jumps off of the narrow ledge and falls down the endless shaft. He is sucked into one of the debris chutes and zips away at a high rate of speed. He comes flying out and gets caught on a grate, dangling above the exit port of the city.

Leia and Han rescue Luke, and they all fly off to a jungle planet and prepare to fight another day.

Han, Chewie and Lando are getting ready to leave. Han gives Leia a long kiss, Luke hugs his old friend. Han and group enter the *Falcon*, and it takes off over the flower-covered jungle. It is sunset. Twin suns low on the horizon as the *Falcon* becomes a tiny speck, then disappears behind the silhouetted group of Luke, Leia and the robots.

Scene by scene, in rhythm and detail, these nine pages foretell with considerable accuracy the finished film.

*The treatment formed Lucas's template for novelist and screenwriter Leigh Brackett to follow for her screenplay. Brackett was known for her witty science fiction novels (*The Sword of Rhiannon, *1949;* The Long Tomorrow, *1955) often in the vein of Edgar Rice Burroughs,*

"We were all cold and working hard. To look at a script, hold a pencil, and look through a lens were feats in themselves in that snow, battered by a blizzard, wearing so much clothing. Anyone who starts to complain sets off a chain reaction. My attitude is that humor is the best way to relax tensions. I had icicles in my beard, so I made jokes about it."

Irvin Kershner

*and her tough crime novels (*No Good from a Corpse, *1944;* The Tiger Among Us, *1957), as well as for her screenplays for Howard Hawks (*The Big Sleep, *1945;* Rio Bravo, *1959) and Robert Altman (*The Long Goodbye, *1973). Lucas explained to her the concepts behind his treatment over five days.*

George Lucas / Story Conference / November 28—December 2, 1977

The Force—Break down the common denominator of religions—one of the prime sources for the Force came from the Castaneda books.

Beginning with The Teachings of Don Juan *(1968), anthropologist Carlos Castaneda wrote a series of books detailing his training in shamanism under the guidance of Yaqui sorcerer Don Juan Matus. In* A Separate Reality *(1971), he is taught to perceive "energy directly as it flows through the universe."*

The idea is that the act of living generates a force field, generates energy. That energy surrounds you. When you die that energy goes with all the other energy and there is a giant ball of energy in the universe that has a good side and a bad side to it. You are part of that force because you actually generate the power that makes that force live. When you live you have a piece of that power. When you die you become part of that major force, you never really die, you just continue as part of this force field which has its own mind—it is God, whatever.

2.27 ***Luke hangs upside down, a captive in the wampa cave. Producer Gary Kurtz (right) is directing the second unit, and Des Webb hovers in the background in his wampa costume.***

2.28 ***Director Kershner worked on storyboards with Ivor Beddoes and Ralph McQuarrie so that Luke's story is told clearly and efficiently. Here McQuarrie depicts Luke's predicament and his desperate attempt to master the Force so that he can retrieve his lightsaber.***

2.28

The second act of the film will be Luke's training. It's going to be intercut with off-shoot plots with Leia and Han and the robots. Keep the pace going with these other things, but it's really Luke, training to become really good.

The basic idea is the classic revenge idea. Luke is drawn into his training due to a problem that develops during the first half. The final thing is his wreaking revenge on Darth Vader's forces. That's the surface story. But the whole thing from the beginning is a huge trap—that Vader has set the whole thing up to trick Luke into coming to have a confrontation. We won't explain it completely in the beginning, but toy with the fact that Vader is setting some kind of trap. It won't be the final confrontation between them where somebody has to die.

Tend to go in the direction that this trilogy will end with Vader getting killed. In this film

2.29

we will work on setting up the final fight which will eventually come.

We are going to turn Luke into Ben. He's going to become Merlin, Gandalf, Father, Magician, Superman, but in his youth he's not as wise as he might be. In the evolution of the series, his prowess becomes less, but his mind and the mystical side of him become more and he will obviously take it further than Ben did.

Need to do something that is a humiliation to Luke—that will completely weaken him. We have to take Luke apart in the beginning. Part of it can be tied in with the love story where he loses the girl and feels very inadequate. Somewhere in the first third we need to take him to his lowest point ever so that he can really come back super.

Luke crashes on the Bog Planet and meets a little critter.

What is this crazy little creature? Should be almost loony—should be a very funny character—sort of Walter Brennan type—he's constantly making fun of Luke. It's the crotchety old man syndrome combined with the crazy-funny person syndrome, where he says the simplest things and the simplest truths like a child almost. He could be very childlike even though he's an old man.

Make him small, so he's about (71 centimeters or) 28 inches high. Maybe he's slightly froglike. Slick skin, wide mouth, no nose. Bulbous eyes that move around. He squats. Possibly have Jim Henson of the Muppets work with us. He's interested and could probably help with this. Something slimy with a lot of personality. It should be like a Kermit the frog but an alien. With very thin puppet arms. Real thin spidery arms with little thin hands. Maybe a bulbous body with short legs, but very large, floppy webbed feet. Almost like swim fins on a little tiny creature. Big giant mouth. With two tiny nostrils. It would have the personality of a Muppet, only it would be realistic enough to be believable.

Lucas had to find a motive for Luke to confront Darth Vader.

Maybe something in the Force tells him to go (to Gas Planet) to save his friends, but the creature asks how he knows it's the good side of the Force that's telling him to go there? He's getting the feeling about where to go from the Force, but you don't know whether it's his desire to find his friends or whether it's Vader feeding him information. If we set up something earlier, after the first act with the Emperor, one dialogue scene, where he says, "You get Luke." It's better to have somebody worse than Vader. The dark side of the Force has to be personified and the best way is to personify the Emperor, making him the ultimate bad guy.

Have to give Vader another environment, either another Death Star type Imperial City or some kind of cave with demons. One way to see him would be in a tall, dark tower, very narrow in a lava flow dark, red and burning, almost like hell. He'd be up in the tower with his gremlin, goblin type gargoyles surrounding him. His pets. Devil like. Have a choice with Vader to put him in the Empire and he should be dealing with somebody, like the Emperor, or if he's all by himself, then he's doing this on his own. What is his relationship with the Empire—whether he's on another mission or whether he's on

2.30

2.29 ***Phil Tippett sets up the model Han and tauntaun to animate on a motorized brace.***
2.30 ***Han Solo hunts for Luke astride his own tauntaun.***

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2.32

a personal vendetta? What is his relationship with the Emperor?

The Emperor is even more powerful than Vader. He is also an agent of the Force and he's the classic devil character. Hooded, dark figure—you don't even see who he is. Vader walks down the hall of the Imperial planet. There are these huge, narrow, steel corridors, very gray. Have Vader walking down this gray corridor and then he goes into a gray room. It's all steel and there at the end of the room on a throne is a gray, macabre, cold steel box and it's the Emperor. Really sterile and gray, cold interior. The Emperor tells Vader to stop Luke—to get Luke—he is the last of the Jedi and must be stopped. Vader is saying he's not a Jedi yet.

Question is how quickly do we dole out things about the Emperor. The Emperor is even more powerful than Vader. The Emperor has to go for another three more episodes after Vader—he's got to last a lot longer. If you get rid of Vader you've got a worse Vader behind him. Not as dramatic as Vader, but at the same time more sinister. Vader is just one of his lap dogs. Do we show the Emperor this time or wait until the next one where we finally confront the Emperor.

Once you've seen the Emperor, you're locked in on him. Decision now is not to see

2.33

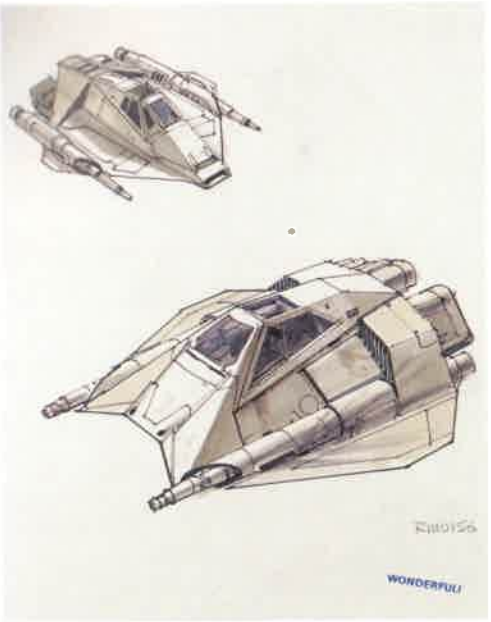
him—just hear about him—we don't see his face. Just a hooded figure—it's reminiscent of Ben. In the end, the Emperor does exactly what Ben did—he can also transform himself. As Ben becomes the personification of the good side of the Force, the Emperor is the bad. Another way to treat the Emperor would be as a bureaucrat, Nixonian in his outlook, sort of a Wizard of Oz type person.

Maybe good this time to talk about the Emperor as this terrible force and that Vader is really afraid of the Emperor. That's the only thing Vader is afraid of.

Best way to set up a super-villain is to take the biggest villain you've got and make him afraid of the super-villain. We'll set up something where Vader is afraid of the Emperor.

The Emperor may be the one who is saved for the end. When you get rid of the Emperor the whole thing is over with. The final episode is the restoration of the Republic.

2.31 ***Owing to bad weather the glacier locations became unreachable, so many of Luke's key outdoor scenes were filmed adjacent to the hotel. Here Han places Luke inside a dead tauntaun to keep warm, as Kershner gives encouragement (right, arms raised).***
2.32 ***Just before Luke loses consciousness, he sees the ghostly form of Obi-Wan Kenobi urging him to go to Dagobah System and search out Yoda, the Jedi Master. This storyboard by Joe Johnston is dated October 26, 1979, which is during a period when George Lucas made a lot of changes to the cut of the movie.***
2.33 ***Han finds Luke unconscious.***



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Darth Vader—his plot now is will he succeed in seducing Luke. Need an immediate threat to start with.

Like to create something poetic with his character. Idea that we're going on is that Vader and Luke's father were friends. Both were being trained under Ben Kenobi to become Jedi. Vader started getting fascinated with the dark side of the Force and was lured into it. He didn't tell anybody as he became an evil person. The evil force was starting to take over the galaxy—it was in control of the Emperor / President. He began to get more power and the Senate was getting less powerful and it was the Force that was influencing him. When he became a Jedi, no one knew that he had been seduced and he went around killing all these Jedi. He killed a bunch of them and trapped others in a situation and they were all destroyed. Only a few escaped, one of them was Luke's father and one was Ben.

In the confrontation when all these guys were trapped, Luke's father escaped and Vader chased him. They had a duel and Vader killed Luke's father. Ben was also there and took over the fight. Ben and Vader fought and Vader tumbled down nuclear reactor / thermal shaft and got burned to a crisp. One of his arms was cut off and everyone thought he had been killed, but he survived. Portable iron lung was built. Thought of him as crisp, mummy-like character—the mind is still alive but the body destroyed. He is completely consumed by the evil side of the Force. He is an instrument of the Force rather than having his own free will in terms of what he does. He really is driven by the Force.

He still is a human being—a super mutant with a mechanical arm. When we kill him off in the next one we'll reveal what he really is. He wants to be human, possibly get into his personality more, his passions and his struggle. He is in constant turmoil—he's still fighting in his own way the dark side of the Force. He doesn't want to be a bad man, but he is. He can't resist it. He's struggling somehow to get out of what he is... struggling with his humanity.

Also want to develop Luke's sister. The idea that Luke's father had two children who were twins. He took one of them to an uncle on one side of the universe and one to the other side of the universe so that they would be safe. If one got killed, the other wouldn't even know that the other one was there. She also becomes a Jedi—she's doing the same thing simultaneously that Luke is doing. Eventually

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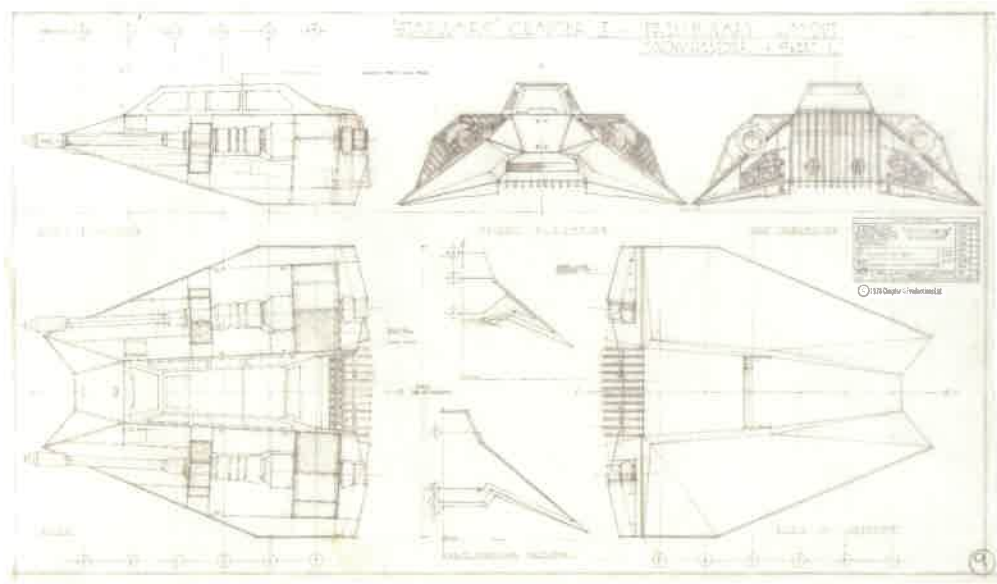

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in some episode, not this one, or the next, we could cope with Luke and his sister and that she is the female Jedi and he is the male Jedi.

Don't introduce sister for about three more films. Like the idea of planting seeds that will be grown later to blossom—threads that can be followed back that were developed earlier. It would be nice for girls to have that kind of hero—Princess is going to get tiring after a while. Good to have an action oriented character than just a princess.

The lost sister—Luke gets his awareness of his sister through the Jedi training. We can come up with some interesting pieces of background.

Paul Duncan When you were talking to Leigh Brackett, the idea is mooted that Luke's sister was going to be somebody else, not Leia, who was going to be this sort of Jedi warrior who would be introduced later. It seems that even though you had a general outline, there were certain specifics that you were discovering as you were going along.

George Lucas There are directors like Alfred Hitchcock—they have a really great writer, they have storyboard people, they lay the whole thing out and they shoot exactly what they've laid out.

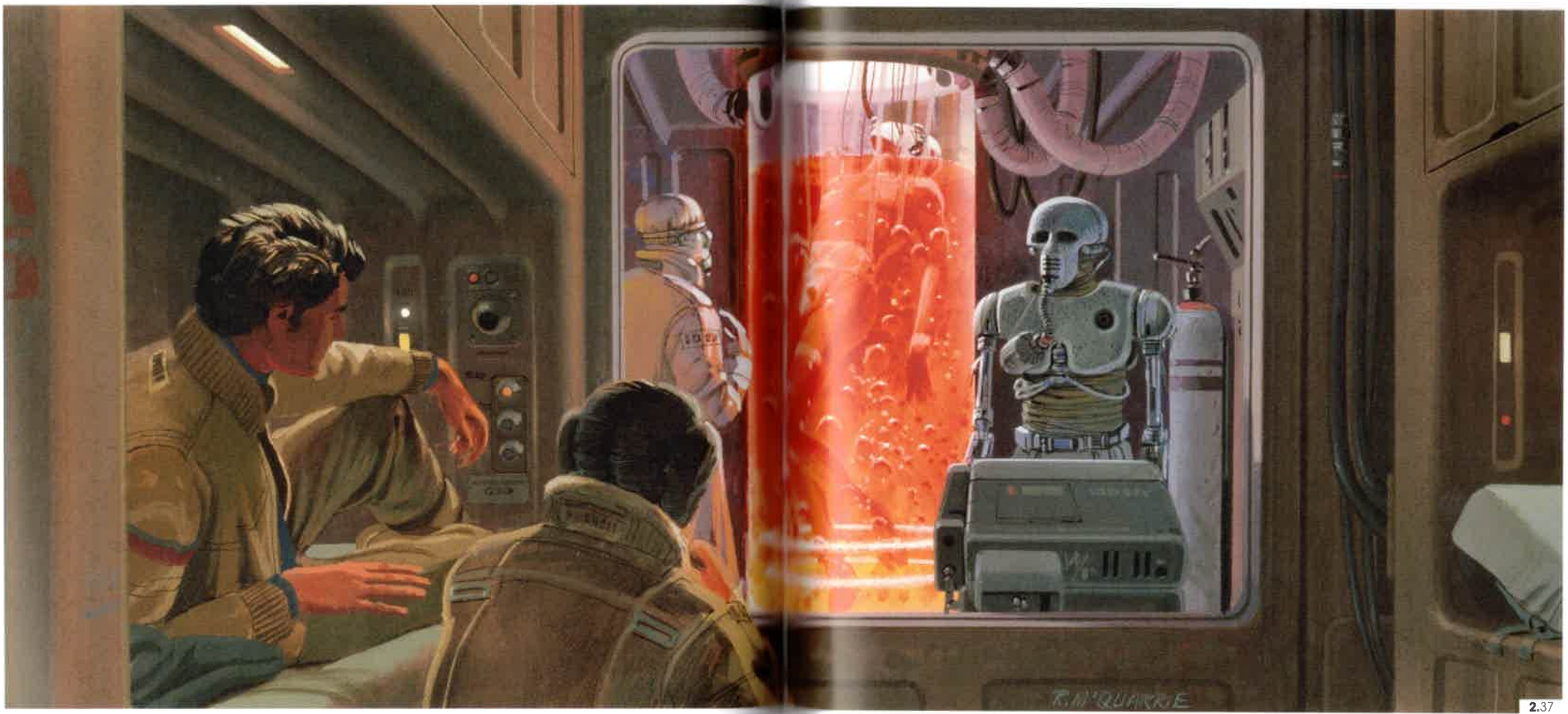
Then, there're directors like me, who are documentary filmmakers, who mix it up as they go along. I do a lot of writing in the editing room. I'm always rewriting the script.

For three years, I do nothing but rewrite the script.

2.34 ***Ralph McQuarrie's designs: "We were looking for vehicles for the Rebels to use against these big walkers. We were thinking about tanks, but then I thought these speeders would be more interesting if they could fly. I thought of the Henschel twin-engine tank buster that the Germans used in World War II with this little tight cockpit and four big 20 mm cannons which fired forward. I thought it would be like that, but a speeder like the one Luke used on Tatooine, an armored speeder. George liked the idea so we went to that."***

2.35 ***Building the snowspeeder model—seen upside down.***

2.36 ***The Preliminary Layout Snowspeeder Sheet drawn by Alan Tomkins on August 18, 1978.***



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I get a cut of the film, look at it and say, "Okay, what do I need? How is the story working? How can I mold it?"

So, I worked a little bit more like a sculptor. You do it, you step back, you look at it, you change it, you go in, and you do it again. It's not just laid out and I follow it.

It's not my nature. Everything is done that way. Also, I don't really tell everything in the story conferences because by then I knew that people were scrounging all over garbage cans to try and find out everything, and I wanted to try and keep some things as a surprise.

There was one issue Lucas found difficult to resolve.

Story Conference / November 28—December 2, 1977

Han Solo—have to give him some problem to cope with.

When Han runs in, after Luke is dragged off in the first scene, and Han comes up to Leia and she says, "We've made contact with your stepfather, we've found him and we've managed to make contact with him. You've been granted an audience. Everything depends on our having an alliance with the transport guild," or whatever.

It would be like the head of the transportation union which means that he controls all the pilots, all the navigators, all the shipping throughout the galaxy. If we cut off commerce in the galaxy it would strangle the Empire and the Empire knows this.

There is a whole section about how Han got tied up with Chewie. It has to do with Han being orphaned and landing on the Wookiee planet and being raised by the Wookiees and then he leaves. He flunked out of the space academy.

Maybe we can fudge it in there. This guy is a Hemingway kind of character. His father was a trader, and his father's father was a trader, and they honed out this trading post empire and pretty soon it became a giant thing. By now it's the largest thing

2.37 ***Han, Leia, and the medical droid watch Luke heal in the Hoth sick bay. Painted by McQuarrie April 19–20, 1978. McQuarrie: "George saw these paintings as a takeoff point, that somebody else is going to develop it and that if we get the right atmosphere going, that the lighting and general feeling of it is good, then we'll move on to the next thing. We could perfect this, but we just don't have all that much time."***

"I want them both, Luke and Han, put into a freeze unit and combined, so I'll have a nice guy and a scoundrel in one."
Carrie Fisher

in the galaxy. In his trading he came across Han and took him under his wing and Han was his boy for eight or nine years until they had a falling out at the end and had a bitter fight over something that doesn't have to be specified. He swore he would never talk to him again.

Leia can say, "He's your stepfather." And Han can say, "He isn't my stepfather—he isn't any relationship to me. I swore I would never talk to him again." "It's our only hope. He won't talk to any of the Rebels and he won't talk to any of the ambassadors, but you might be able to convince him."

We can say what a dangerous trip it will be because it's on the other side of the galaxy. We might also put in that this guy is in a completely hidden place where nobody really knows where he is. Not even the Empire can find it, but Han knows where it is and he couldn't take anybody with him. He'll permit an audience with Han but he won't talk to anybody else.

His conflict is the story of convincing him to go to talk to his father to get him to join the rebellion. On the asteroid, when they're trapped and fall in love with each other, maybe that's where he succumbs.

On the Same Wavelength

Paul Duncan You decided not to direct. How did you arrive at that decision?

George Lucas I've never really liked directing. I became a director because I didn't like directors telling me how to edit, and I became a writer because I had to write something in order to be able to direct something. So I did everything out of necessity, but what I really like is editing.

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2.39

I had a very bad experience on *Star Wars*, because the crew was against me, and it was very, very difficult to get anything done. I hate the constant dealing with volatile personalities. Directing is emotional frustration, anger, and tremendously hard work—seven days a week, 12 to 15 hours a day. It's like fighting a 15-round heavyweight bout with a new opponent every day. You go to work knowing just how you want a scene to be, but by the end of the day, you're usually depressed because you didn't do a good enough job.

For years my wife would ask why we couldn't go out to dinner like other people. But I couldn't turn it off. I'd never made an easy movie because the ideas that interest me are not easy. Eventually, I realized that directing wasn't healthy for me.

I had an opportunity to build a company that would give me more financial freedom to make more movies. Nobody makes money in the movies, so you have to have other forms of income.

So, I said, "I'll just jack myself up to executive producer, and then oversee the whole thing, but not actually be down in the dirt."

But I did end up down in the dirt anyway...

Paul Duncan How does it work, because you were very hands-on for previous movies?

George Lucas It's basically the way television works. You have an executive producer, and their imprint is on everything. Nobody can do anything without their approval.

2.38 An insert was filmed where the medical droid peeled gauze off Luke's face. Screenwriter Lawrence Kasdan is in the center.

2.39 After an argument with Han, Leia kisses Luke in retaliation. Carrie Fisher: "I don't think Princess Leia dated much. She was accustomed to fighting alongside men and not dealing with them."

2.40

Paul Duncan So, you're making TV movies, that's what you're saying?

George Lucas (laughs) Yeah. It's a different structure. If you partner with the right person, it's not hard. I was taught by Francis—he was my mentor—and we don't agree on anything. His tastes and my tastes are completely the opposite. I couldn't make *The Godfather* if my life depended on it. I couldn't make Marty Scorsese's films if my life depended on it. But I discovered that there are certain people—Steve Spielberg, Ron Howard—who think the way I think. When you're working with somebody you're in tune with, it's not that hard. You just have to find somebody who's on the same wavelength.

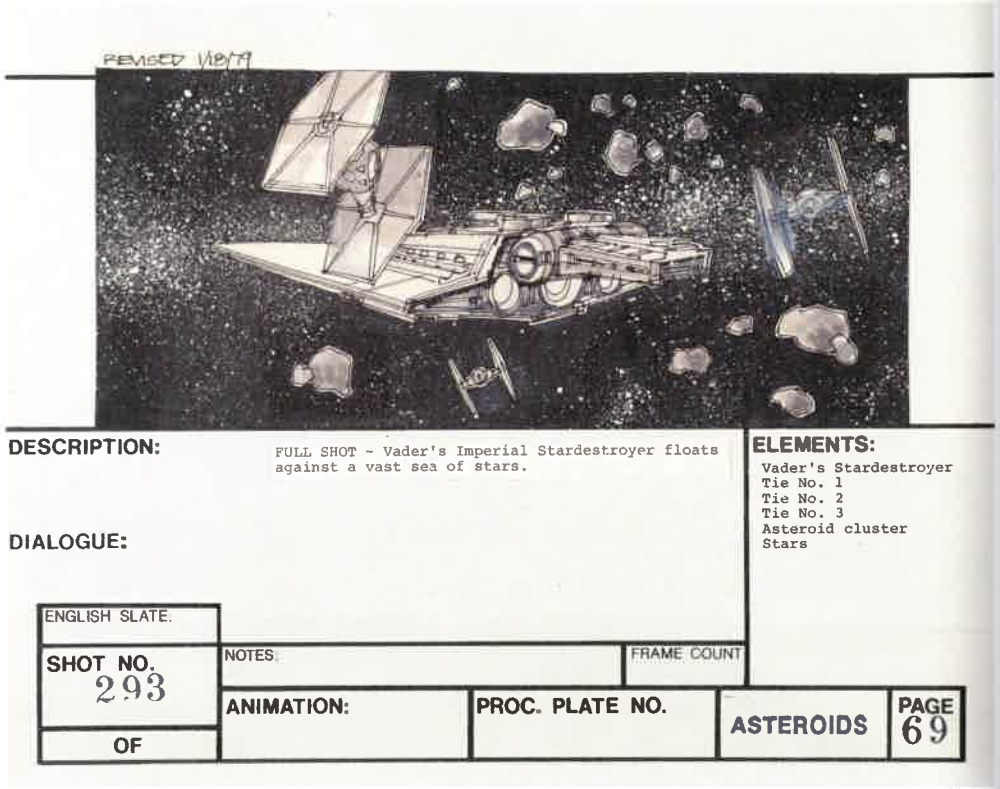
Paul Duncan So, it's as simple as that. People like Joe Johnston and Ralph McQuarrie, as well as all these very creative people that you've worked with, describe how working with you is an iterative process.

George Lucas They're talented and we're on the same wavelength. If I say, "Make him two feet high and look like a garden gnome," they say, "Okay, I'll do something with it." They don't say, "I'm going to make a snake."

Paul Duncan (laughs)

George Lucas Sometimes I'd say, "Do whatever you want," but a lot of the times I'd describe something. It's like Darth Vader and Ralph. I said, "Vader's got to be like a dark knight." I think Ralph was working with a more traditional football-helmet kind of thing, and I said, "No, more like a samurai." And he just (snaps fingers), and drew a cross between a samurai and a Nazi. He just did it, because he knew what I was talking about. He didn't say, "No, no, I want my helmet." None of that. So, if you're all working in the same direction

2.40 ***Chewbacca plays peekaboo with the Imperial probe droid.***
2.41 ***Chewbacca in the snow. Peter Mayhew: "I could relate to Chewie's distinctive appearance, so I modeled the Wookiee's personality on loosely my own. I'm mild-mannered most of the time, but when I get riled up, watch out!"***



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and you're cooperating, and they're trying to do the best job they can for me, then it comes out right. If they want to go off on their own, that's fine, but you can't collaborate that way.

*In late 1977 and early 1978 producer Gary Kurtz talked to directors John Badham (*Saturday Night Fever, *1977) and Alan Parker (*Bugsy Malone, *1976), but he lobbied most forcefully for Irvin Kershner.*

George Lucas His reputation is that of being a fast, capable director—and a very good one.

Lucas and Kurtz had separately known him at USC where he taught, off and on, through the 1960s. Born in 1923, "Kersh" had begun in documentaries and episodic television and made his mark as the director of A Fine Madness *(1966) and* The Flim-Flam Man *(1967), dramas with an emotional core. He had also directed the hit sequel* The Return of a Man Called Horse *(1976).*

Irvin Kershner George asked me if I would like to do the next *Star Wars*. He said it was the middle act of a trilogy and a very difficult film to make. He said it was very important to him, because, if this one worked, he could foresee a whole series that would go on for years. All I could think was, "You want me to make a sequel to the most successful film ever made, George? That's a hard act to follow!"

I'm only interested in it in terms of revealing emotions, in terms of telling the story.

A deal memo was sent to Kershner on February 15, 1978. A firm commitment had been made.

Into Unknown Dangers

On February 21, 1978, Leigh Brackett delivered the first draft script of Star Wars Sequel. *The manuscript had her handwritten annotations, so a clean script was retyped, dated February 23, and ran to 132 pages. It is faithful to the shape of the treatment.*

Princess Leia and Han Solo are at odds from the start—caught up in a power struggle over their warring aims, with intensity that implies a powerful attraction. She asks Han to visit his stepfather, but he refuses to talk to him.

***Star Wars Sequel* / First Draft Script / February 23, 1978**

LEIA I don't know why you quarreled with him and ran away. I don't care. All that matters is that Ovan Marekal is the most powerful man in the galaxy next to the Emperor himself and Darth Vader. Through his Transport Guild...

HAN (impatiently)...he controls all the pilots and navigators in commercial space, and wars aren't won with weapons alone. I know that. I also know that Ovan Marekal goes with the winning side, and that's the Empire. He doesn't exactly love it, but that's where the power is.

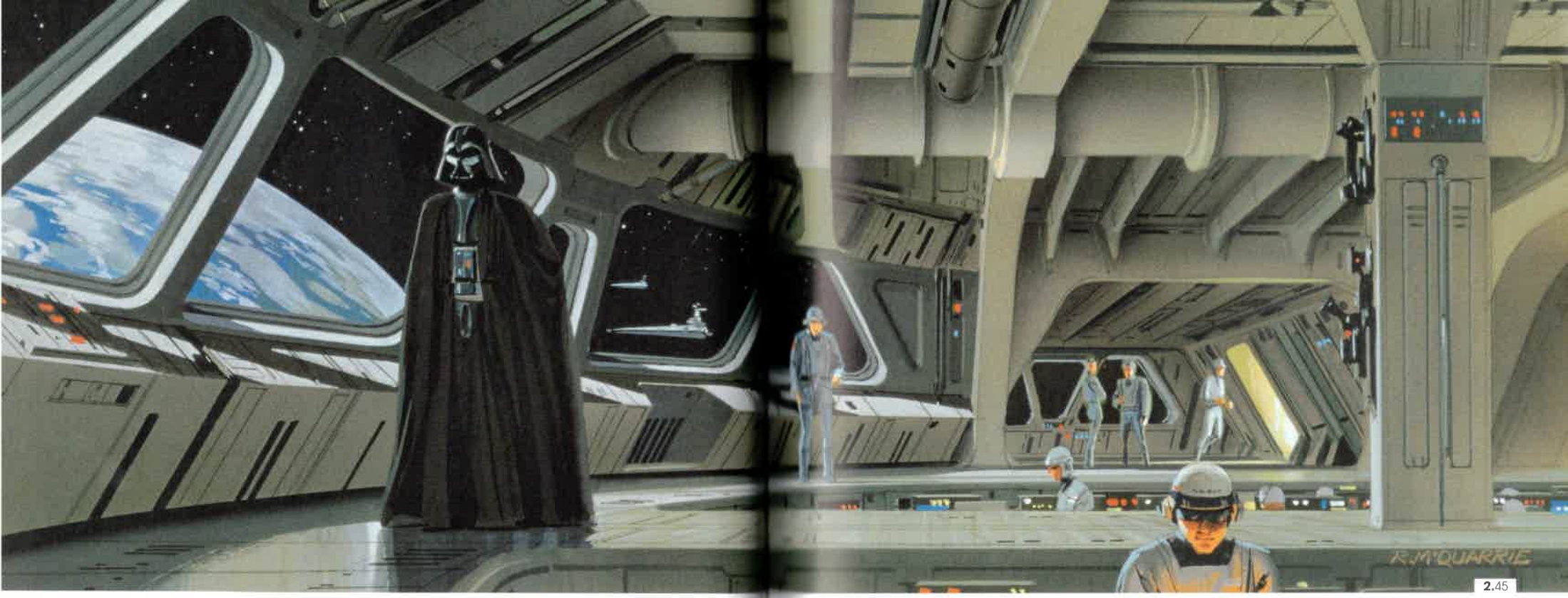
LEIA If the Emperor crushes the rebellion and comes to full power, how long does Ovan Marekal think his precious Guild will last? Han, we must have him on our side. You must try to win him for us.

Han puts his hands gently on either side of

2.43

2.42 ***This early storyboard, dated January 18, 1979, shows the first design for Darth Vader's Imperial Star Destroyer, which looks like it has a hot-rodded engine attached to the back.***
2.43 ***The final design of Vader's ship, named the Executor, was modeled after an arrowhead and contained neon tubing so that light could shine from within. The six-foot-long ship was needed by July 16 for filming.***
2.44 ***The Executor was shot using a long exposure while ILM was under construction. Ken Ralston: "The next day in dailies, you could just see the sawdust flying through the air with those lights sittin' out there. It was like, 'Dammit!' And I'd have to reshoot the whole thing because of that."***

2.44



2.45

2.45 ***Darth Vader prowls the bridge of the* Executor. *Ralph McQuarrie painted this July 18–20, 1978.***

Leia's face, turning her lips toward his. He bends over her.

HAN Leia . . . for you . . . I'd try even that . . .

LEIA You would? For me?

She smiles. Now his arms go around her. He pulls her closer to him and for a moment it seems that she is melting in his arms, ready for his kiss. In the background, unnoticed, the dim white shapes move and watch. At the very last minute, Leia slaps Han's face with a resounding crack and he starts back, letting her go, thoroughly startled. Coldly angry, she faces him.

LEIA Captain Solo, a great war is raging. What you would do for me, or I for you, are matters of no consequence. Will you or will you not accept the mission?

HAN (Rigidly) I'll think about it, Your Highness.

The "white shapes" that hover in the background of the ice palace are the many ice creatures that have infiltrated and now attack the Rebel base. The coordinated assault disables the base and coincides with the arrival of Darth Vader and the Imperial forces.

On the snow plain in front of the ice-castle, Imperial ships land. The transports disgorge great tank-type crawlers and armored troopers. Gun emplacements in the upper castle open up. The tank guns fire back. Troops and tanks attack the ice-castle.

The gang divides to elude capture. The Falcon *leaps into hyperspace and through the asteroid belt, while R2-D2 guides an unconscious Luke's X-wing fighter to the Bog Planet in search of a Jedi Master. Gnomelike and green, Minch speaks Johnsonian English and is amused by the noisy quirks of R2-D2.*

MINCH I've always been ugly but I haven't always been old. . . . Eat, Skywalker. Eat, and dream. And when you feel strong enough, you'd better wade out and find an oilcan for your bad-tempered friend.

"Darth Vader is the bad father. Ben Kenobi is the good father.* Star Wars *came out of my desire to make a modern fairy tale. Fairy tales are how people learn about good and evil and how to conduct themselves in society."

George Lucas

Meanwhile, the Falcon *hides from the Empire in a planetoid cave.*

In the cabin, Han and Leia are in a close embrace. He holds her tight, kissing her. She reciprocates. Then, as if coming to her senses, she pulls back and half raises her hand.

HAN We're two people, alone in the immensity of space . . . (Stops; shakes his head) No, no, hold it—that's too much, even for me.

Leia suddenly doubles up with laughter.

LEIA It's a great line, Han, and well polished with use.

HAN No. Matter of fact, you're the only woman who's ever flown in the *Falcon*. Trouble is I can't seem to make anything sound convincing. Leia . . .

The scenes of Luke's Jedi training on the Bog Planet sketch the paradox of his gift—

2.46

2.46 ***Battle stations: Rebels scramble to their snowspeeders as their base comes under attack.***
2.47 ***The second unit uses a forklift truck to lift the snowspeeder and emulate its takeoff. (This idea was originally suggested in Ivor Beddoes's storyboards.)***

***John Barry (standing at right of camera group) won an Academy Award for his production design work on* Star Wars *and was moving into directing when he took the position of second unit director on* Empire.**

that what makes him outstanding also attracts the dark side of the Force.

MINCH Luke, you're in greater danger than I realized. Even untrained you're far more powerful than I.

Ben Kenobi startles Luke by appearing in ghostly form.

LUKE... Darth Vader didn't kill you.

BEN It was my time to move on.

LUKE To move on where?

BEN To a different part of the universe. It's all one, if you know the way—Or rather, if you understand the laws that govern the way. One day you will. Luke, I've brought someone with me.

Another half-ghostly form emerges from the mists; a tall fine-looking man who approaches Luke slowly.

BEN Your father.

LUKE My father.

Even with his newfound maturity, Luke finds this an awesome, not to say shattering, moment. They look at each other.

SKYWALKER You've grown well, Luke. I'm proud of you. (Luke, not knowing what to say, says nothing.) Did your uncle ever speak to you about your sister?

LUKE My sister? I have a sister? But why didn't Uncle Owen...

SKYWALKER It was my request. When I saw the Empire closing in, I sent you both away for your own safety, far apart from each other.

LUKE Where is she? What's her name?

SKYWALKER If I were to tell you, Darth Vader could get that information from your mind and use her as a hostage. Not yet, Luke. When it's time... (He looks gravely at his son) Luke. Will you take, from me, the oath of a Jedi knight?

Slowly, proudly, Luke draws his light saber and activates it, bringing it to the salute. Skywalker does the same. Ben and Minch also raise their sabers, standing by as witnesses.

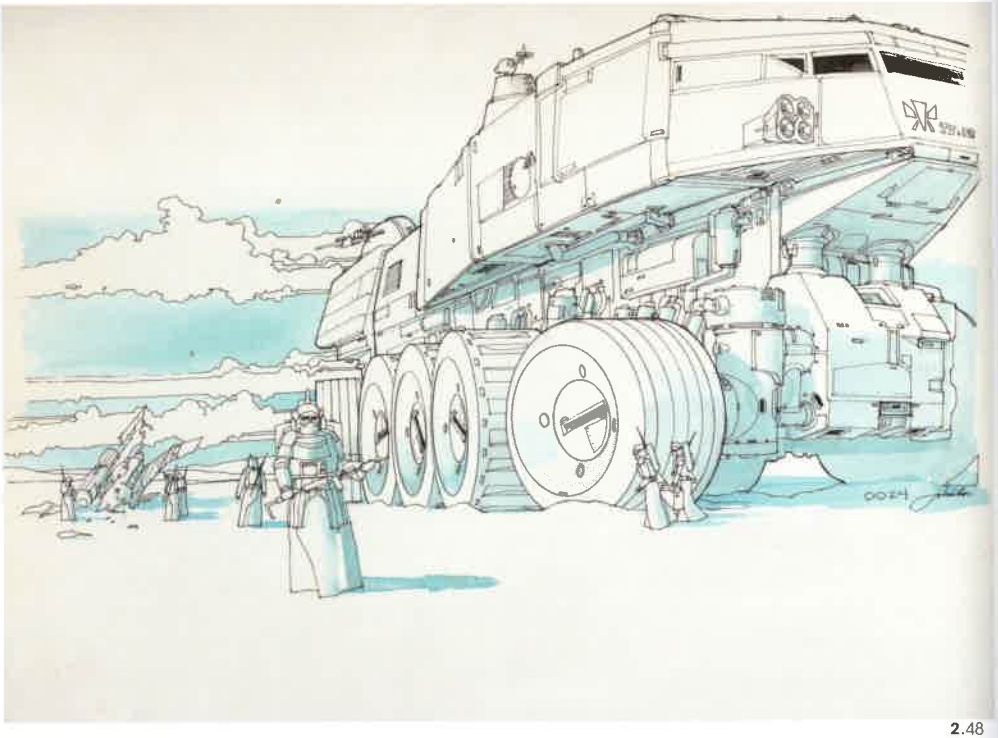
SKYWALKER I, Luke Skywalker... (Luke repeats after him at suitable intervals) do swear on my honor, and on the faith of the brotherhood of knights, to use the Force only for good, turning always from the Dark Side; to dedicate my life to the cause of freedom, and justice. If I should fail of this vow, my life shall be forfeit, here and hereafter.

The four sabers touch, a kind of ceremonial amen.

SKYWALKER That is the only armor I can give you, son. The rest is yours to do.

The balance of her script is given over to the climactic battle on Cloud City, between Vader and Luke. Luke, fighting to clear his mind of temptation, cleverly deactivates his sword at the decisive moment. Vader, swinging a deathblow, topples, "momentarily off balance" owing to the "unexpected ruse and the lack of opposition to his blade," while Luke dives to his escape. He clings to a spar, leaping aboard as the Millennium Falcon *swoops past and is reunited with Leia, Han, Chewbacca, R2-D2, and C-3PO. He tells them of his battle with Vader.*

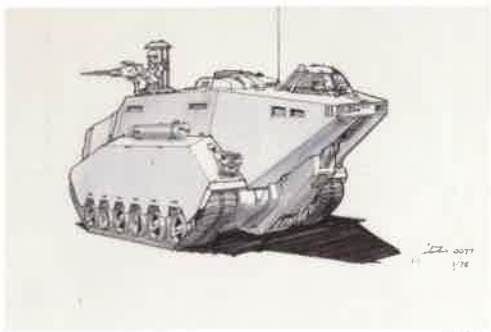
2.47



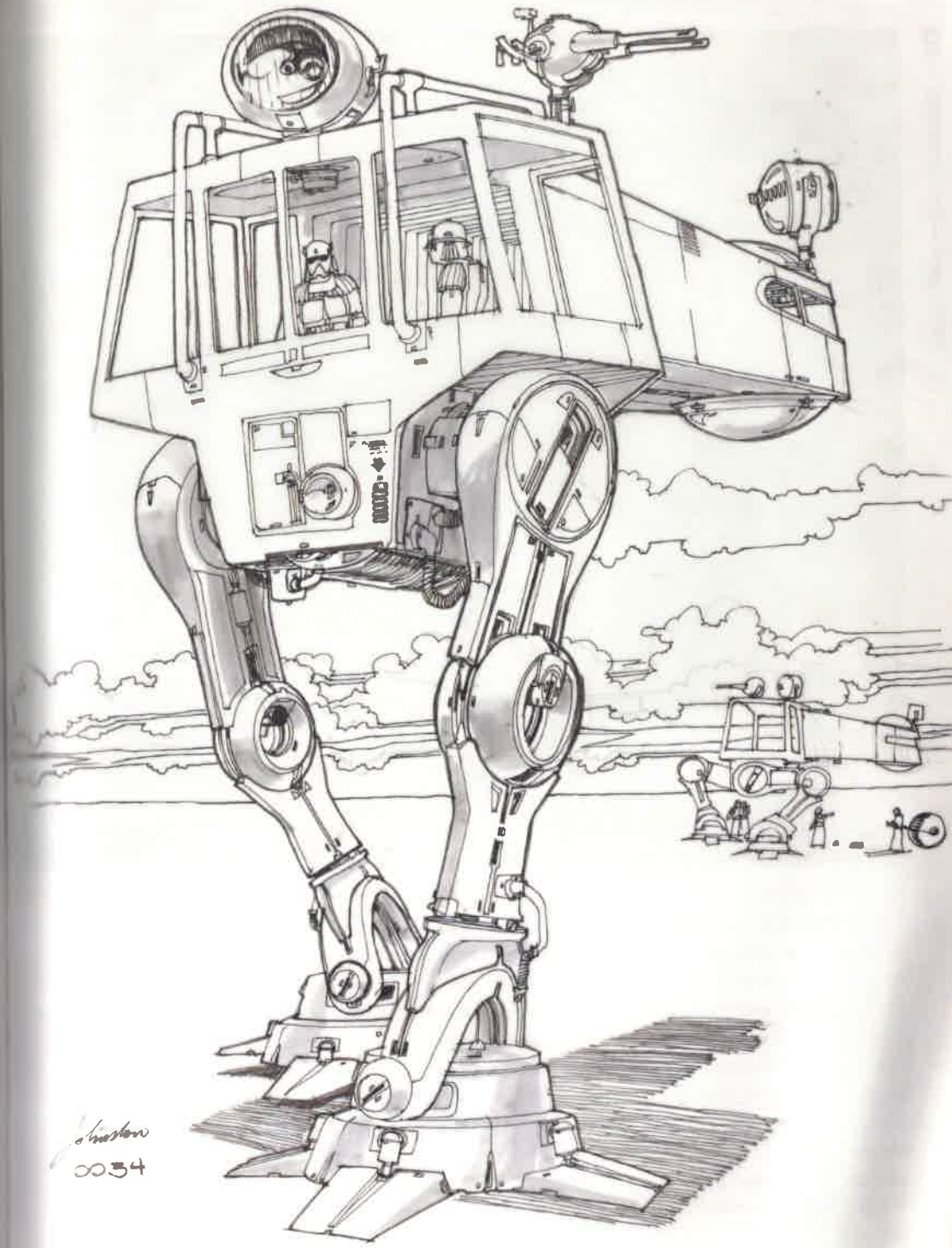
2.48

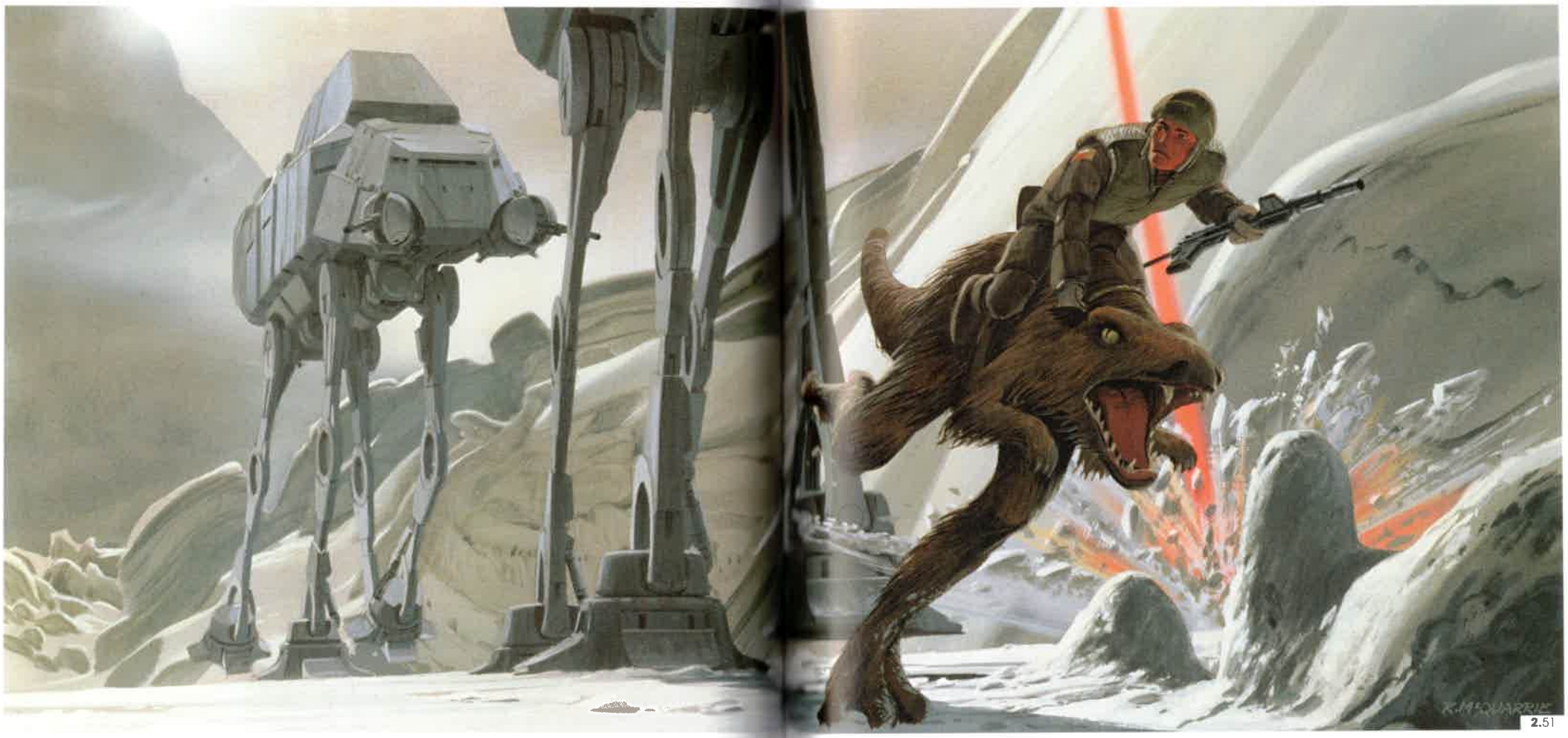
2.48 ***Originally, as imagined by Joe Johnston, the Imperial snow-troopers were to arrive in immense tanks. Here you can see the rear gun turret on the vehicle defending the troops investigating the wreckage of a plane.***
2.49 ***This design by Johnston, dated January 1978, is smaller and looks like a World War I tank.***

2.50 ***At the end of 1977 Johnston also came up with this idea for a two-legged vehicle, later developed into the scout walker or "chicken walker." In the background, Johnston adds detail of the walker squatting to show how the pilots can board and disembark. Lucas stamped the artwork with "Wonderful!"—his highest accolade. A scout walker shot was added to the film at the last minute.***



LUKE I almost beat him . . . but the wrong way. The more I was winning, the more I was losing. I was so full of hate, and rage, and the desire for revenge. I was using the dark side of the Force without even realizing it, and he was making me destroy myself.
LEIA But you didn't.
LUKE Not quite . . . . I've got an awful lot to learn yet.





2.51

Brackett's draft concludes on Besspin Kaalieda, an "extremely beautiful, jewel-like planet" where the Rebels have taken refuge. Leia and Luke watch from a garden balcony "under brilliant moons" alongside R2-D2, C-3PO, and their new friend Lando as Han and Chewbacca pilot their Falcon *"into unknown dangers."*

George Lucas Tragically Leigh died right after completing the first draft.

The script was unworkable. It wasn't what I wanted. So I had to write a whole new script.

Create a Dream

Paul Duncan You set up ILM in Los Angeles for *Star Wars*. Once you had set up *Empire*, around April 1978 you moved ILM to San Rafael, north of San Francisco. You were creating a base. So it was important for this film to be successful to set up your future.

George Lucas When we started with *Star Wars*, there were a lot of services connected to filmmaking that we didn't have in San Francisco. You need to be next to a laboratory so ILM can do the take, run the take through, send it to the lab, get it back in an hour or two, and then run it with whatever they're compositing it with, and say, "Okay, that's right. Go ahead and shoot it." Then they'd shoot it. But we couldn't. There were no laboratories in San Francisco.

By the time we got to *Empire* and we moved up, we had a lab here. It wasn't as high-end as what we were using in LA, but at least it meant we could move to San Francisco and still do the movies.

Lucas purchased a warehouse formerly owned by the Kerner Company, located on Kerner Boulevard in San Rafael. To protect the privacy of ILM's operations from the prying eyes of fans, the "Kerner Co." logo stayed on the facade.

George Lucas Most of this filmmaking effort is so I can create a dream, a dream I've had for a long time, which is to build a research

2.51 *"Rodent Mount" by Ralph McQuarrie (painted February 9–10 and 13–14, 1978) features a more fearsome tauntaun, and humpback walkers with two large front-mounted guns.*

2.52

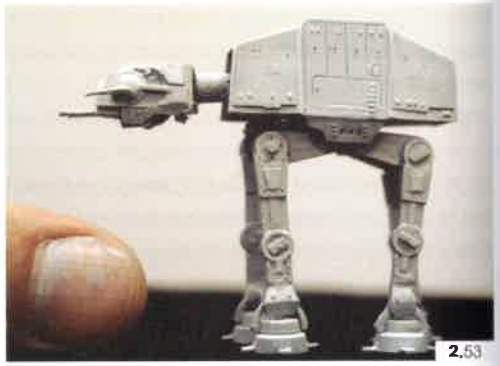
retreat for film. The amount of money needed to develop a facility like that is so enormous that the money I have doesn't amount to anything. You need millions and millions of dollars to build such an operation. The only way I can do it is to create a company that will generate profits. There's a world of difference between the moneymaking abilities of corporations and those of individuals.

For an individual to make two or three million dollars is a big deal. He'd feel very wealthy and secure. But most corporations have to make $30 or $40 million a year to feel secure. To take care of just the overhead of a company, to pay all the employees every year, costs several million dollars. I couldn't direct enough films fast enough to pay for all those people. So I had to develop a company.

I Am Your Father

Lucas completed the second draft script within six weeks, delivering it in April.

George Lucas In a way, I wrote from my point of view, as if it was me going into that world. It was more fun to write that way. It helped me through the writing process. It's impossible to separate author from characters. The hardest thing is to develop individual characters that aren't a reflection of the mind that creates them.



2.53

2.54

The first major change was to reinsert, from his story treatment, the Empire's attack on the Rebel base on Hoth.

***The Empire Strikes Back* /**
Second Draft Script / April 1978

Rebel troops settle into firing position around small gun towers poking out of the snow. A distant thumping can be heard. A regular, rhythmic pounding; thump-thump, thump-thump. It grows louder now, a high pitched, metallic rattling. Through a set of electro-binoculars they appear . . . four, maybe five, huge walking machines, like deadly monsters they plod over the horizon toward the waiting troops. Small flashes appear around the lumbering metal giants. The ice and snow explodes around the officer and his men.

Luke's speeder surges ahead of the dozen or so other armored speeders in his troop. These speeders are more powerful than the ones Luke was used to on the farm back home on Tatooine. They fly up to sixty or seventy feet in the air and can make banking turns sharper than a "sky hopper."

The speeder weaves in and out among the walker's legs as the Imperial gunners try in vain to stop them. Finally the walker stumbles in a web of tangled tow cable and goes crashing to the ground.

A loud cheer goes up from the trenches as a squad of rebel troops charge the fallen walker. Snowstorm troops emerge from the stricken walker and start firing on the rebels.

George Lucas The risk I took was putting the action and adventure up front and

2.52 ***Animators Phil Tippett and Jon Berg create the Battle of Hoth glacier on tabletops. Note the video monitor at right for playing back what they have done so they can plan and execute the minute movements with more accuracy.***
2.53 ***The tiniest walker used in the shoot.***
2.54 ***For a long shot Tippett and Berg have to animate via trapdoors built into the surface.***

then switching to a more personal film where people were going to be philosophical and worrying about emotional issues.

Lucas also created Yoda's distinctive diction.

YODA Away put your weapon. Hah! Yes... Harm I mean you not, young friend. Away! Away put it!

Paul Duncan How did you come up with the way Yoda speaks?

George Lucas Mostly, we had these strange languages and voices that were created out of foreign languages. I didn't want to go through a whole movie where everybody's reading subtitles. He had a lot of dialogue. So, I had to come up with a language that was alien, but still understandable. So, I reversed everything around. The language was designed to make you focus on the boring philosophical lessons.

Lucas found Han's mission: Han is leaving the Rebels so that he can pay back Jabba the Hutt and get the bounty hunters off his back. Later, Vader tasks a group of bounty hunters to hunt down Han and the Millennium Falcon. The group standing before Vader is a brazen array of galactic fortune hunters: there is BOSSK, a slimy, tentacled monster with two huge bloodshot eyes in a soft baggy face; TUCKUSS and DENGAR, two battle scarred, mangy human types; IG-88, a battered, tarnished chrome war droid; and BOBA FETT, a man in a weapon-covered armored space suit.

Lucas had seen the designs for supertroopers that McQuarrie and Johnston had developed in previous months, and assigned them to a single character, the enigmatic, laconic, intense bounty hunter Boba Fett, modeled on Clint Eastwood's iconic "Man with No Name." (His cloak is an echo of Eastwood's serape, and he has only four lines of dialogue.) Boba Fett appeared briefly in animated form in the televised Star Wars Holiday Special *on November 17, 1978, and as a Kenner toy in 1979 as a way of whetting appetites in advance of* Empire*'s 1980 release.*

2.55

2.56

Lucas also introduced the dramatic freezing of Han Solo in the carbon-freezing chamber — to test Vader's trap for Luke — which amps the cliff-hanger suspense propelling us to the next chapter.

Han gives his friend (Chewbacca) a final hug and turns to Princess Leia. He takes her in his arms and she gives him a passionate kiss.

LEIA I love you. I was afraid to tell you before, but it's true.

HAN I'll be back.

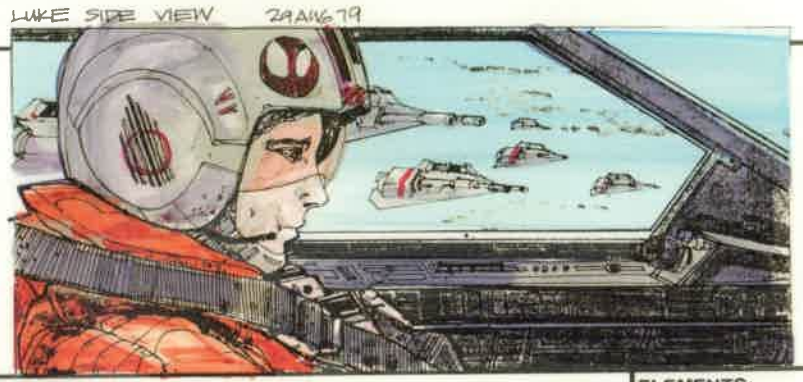
He sheds his cocky smile long enough to give her a soft kiss on the forehead. Tears roll down Leia's cheeks as she watches the dashing young pirate walk to the hydraulic platform.

Chewie howls as Han is lowered into the steaming vat of sub-zero cold and a ladle of fiery liquid is lowered over the vat and poured in creating a shower of sparks and fluid as great as any steel furnace.

A huge mechanical tong lifts the metal encased space pirate out of the vat and drops him before Vader, Boba, and Lando. Several technicians inspect the metal mummy with various electronic probes.

The final piece of the puzzle falls into place after the grueling sword fight between Luke and Darth Vader on Cloud City. Page 128 of

2.55 ***Rebel troops are caught in a losing battle against the superior forces of the Empire.***
2.56 ***The big scary walkers, dreadnoughts of the snow.***



DESCRIPTION:
INT. SPEEDER - LUKE - SIDE
Speeders in formation in background.

LUKE
Echo Station 5-7 we're on our way.

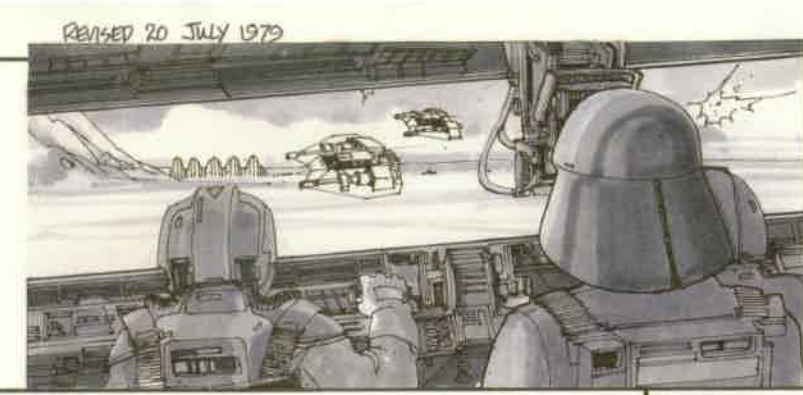
DIALOGUE:

ELEMENTS:
Eng. F.G.
Speeder No. 1
Speeder No. 2
Speeder No. 3
Speeder No. 4
Speeder No. 5
Speeder No. 6
Speeder No. 7

B.G.: (T.B.D.)

ENGLISH SLATE	NOTES	FRAME COUNT 58		
SHOT NO. M5 OF	ANIMATION:	PROC. PLATE NO. 08802018+9 - 022+2	SNOW BATTLE	PAGE 68

2.57



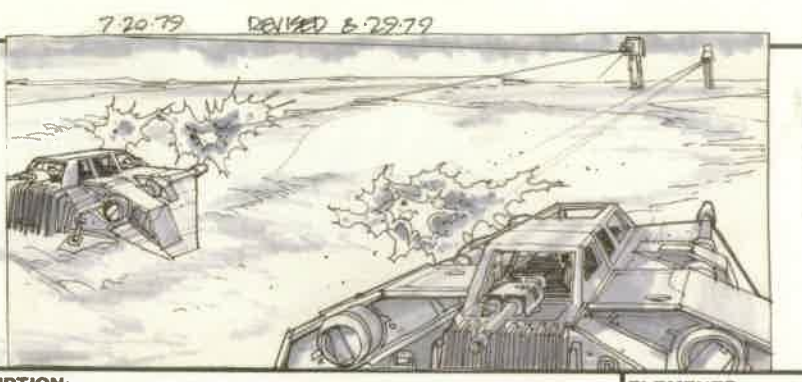
DESCRIPTION:
INT. WALKER COCKPIT NO. 1. Two speeders race by R to L. The pilots fire at the gnat-like attackers. General Veers is standing between the pilots.

DIALOGUE:

ELEMENTS:
Eng. F.G.
Speeder - Luke
Speeder No. 2
B.G.: Matte Painting - Power Generators
Flak

SCENE NO.	NOTES	FRAME COUNT 38		
SHOT NO. M51 OF	ANIMATION: Flak	PROC. PLATE NO. S116B113+6 - 115+10	SNOW BATTLE	PAGE 107

2.58



DESCRIPTION:
FULL SHOT - Two speeders flying in formation toward oncoming walkers.

DIALOGUE:

ELEMENTS:
Left Speeder - Zev
Right F.G. Speeder - Luke
Lasers - Walkers
Flak

B.G.: (T.B.D.)

ENGLISH SLATE	NOTES:	FRAME COUNT 95		
SHOT NO. M96 OF	ANIMATION: Lasers - Walkers Flak	PROC. PLATE NO.	SNOW BATTLE	PAGE 159

2.59

DESCRIPTION:
Speeder over camera firing lasers at walker. Pulls up and passes over walker head.

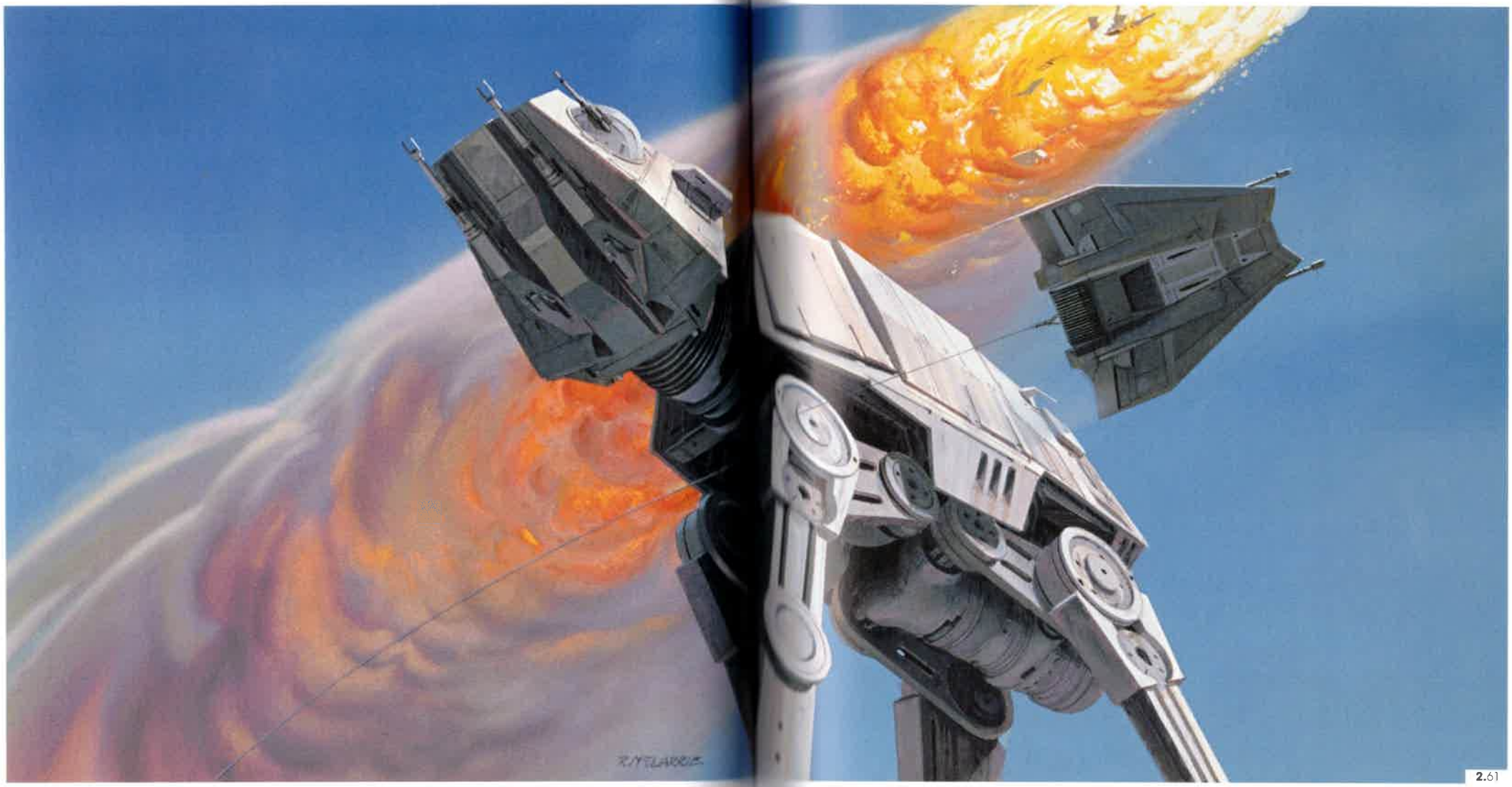
DIALOGUE:

ELEMENTS:
Speeder
Walker Head
Lasers - Walker
Lasers - Speeder
Flak

B.G.: (T.B.D.)

ENGLISH SLATE	NOTES	FRAME COUNT 40		
SHOT NO. M134 1 OF 2	ANIMATION: Lasers - Walker & Speeder Flak	PROC. PLATE NO.	SNOW BATTLE	PAGE 108

2.60



2.61

George Lucas's handwritten script spells out what he withheld from the typed script.

VADER Old Kenobi never told you what happened to your father, did he?

LUKE Enough! He said you killed him.

VADER I am your father.

The two have been battling all through this dialogue. Luke pulls away out of this revelation. The two warriors stand staring at one another; Father and Son.

LUKE That is impossible. It's not true.

VADER Search your feelings. You already know it to be true. Join me.

LUKE No!...never...

This detail of Luke's paternity, as well as Luke's forearm being sliced off during the duel, would be thereafter suppressed from everybody else in the production, except on a need-to-know basis.

2.57–60 ***These storyboards show the snowspeeder attack on the walkers. The "Description" and "Dialogue" come from the script, the "Elements" are all the models and lasers and flak that are needed, and the "Frame Count" shows the number of frames to be shot, where 24 frames result in one second of film.***

2.61 ***Ralph McQuarrie illustrates the dramatic duel between the small snowspeeders and the giant walker. As one speeder explodes, another wraps a thin wire around the legs of the towering vehicle.***

2.62

To the Horizon

In August 1978 Lucas produced a tighter third draft of the script, but he felt it needed a dialogue polish.

Lawrence Kasdan I had been working on *Raiders of the Lost Ark* for six months and came up to George's office to give it to him. He threw it on the desk and asked me if I wanted to write *Empire*. I was pumped up over *Raiders* and was never going to say no to the second *Star Wars* movie. I said, "You haven't even read the *Raiders* script yet!"

George Lucas I just get a feeling about people. Of course, if I hate *Raiders*, I'll take back this offer.

Paul Duncan What were the qualities that you saw in him, or in his work, that you thought would help?

George Lucas He's a better writer than I am. (laughs) And he's better at dialogue.

Lawrence Kasdan My scripts are people scripts. That approach worked on *Empire* because, take away all the science fiction paraphernalia and you have a character-in-conflict story.

George Lucas Larry would come up with funny ideas, and a different point of view, and that was very important, especially with Yoda. I did the Yoda speak, but it was not perfect. So, he would argue, "You can't do it that way. You have to do it this way." So, we spent a fair amount of time discussing how Yoda should say something. The specific words.

2.62 ***Hamill operates his own slate for scene 88B. By using the same snowspeeder for all the pilots filming took two days instead of three.***
2.63 ***Irvin Kershner (right of camera wearing cap) directs Hamill in the snowspeeder cockpit with a blue-screen backing. The snowspeeder was on a gimbal so that it could be moved to simulate flight. First assistant director David Tomblin stands on the right.***

Kasdan delivered the fourth draft script on October 24. The characters have agendas; we are invited to listen to what is unsaid between the lines. One example which reached the finished film virtually intact is this three-way scene between Luke, Yoda, and Ben Kenobi, honed from Lucas's third draft.

***The Empire Strikes Back* / Fourth Draft Script / October 24, 1978**

CREATURE Why wish you become a Jedi?

LUKE Because of my father, I guess.

CREATURE (placing food on the table) Oh, your father. A powerful Jedi was he, powerful Jedi.

LUKE (a little angry) How could you know my father? You don't even know who I am. (fed up) Can't we get on with this already?

The creature turns away from Luke and speaks to a third party.

CREATURE (irritated) No good this. This will not do. I cannot teach him. The boy has no patience!

Luke's head spins in that direction. He is startled to see the shimmering image of Ben Kenobi.

LUKE Ben!

Ben is focused on the creature. They ignore Luke for the moment. The boy is bewildered, but over the next few exchanges it dawns on him that the little creature is YODA, the Jedi Master.

BEN He will learn patience.

YODA Much anger in him, like in his father.

BEN We've discussed this before.

LUKE I can be a Jedi. I'm ready.

Yoda sits across the table from Luke.

YODA Ready are you? What know you of ready? I have trained Jedi for 800 years. My own counsel I'll keep on who is to be trained.

LUKE Why not me?

2.63

2.64

YODA To become a Jedi takes the deepest commitment, the most serious mind.

BEN He can do it.

YODA (to Ben, indicating Luke) This one I have watched a long time. All his life he has looked away... to the horizon, to the sky, to the future. Never his mind on where he was, on what he was doing. Adventure, excitement... (turning to Luke) A Jedi craves not these things!

Luke looks down, knows it's true.

LUKE I have followed my feelings.

YODA You are reckless!

BEN He'll learn.

YODA He's too old. Yes. Too old to start the training.

Luke thinks he hears a tiny softening.

LUKE But it hasn't been wasted time. I've learned much already.

Yoda turns his piercing gaze on Luke, as though the Jedi Master's huge eyes could somehow determine how much the boy has learned. After a long moment, the little creature turns toward Ben, who meets his look evenly and seems almost to nod.

YODA Will he finish what he begins?

BEN We've come this far... He is our only hope.

Yoda concedes with a resigned look and Ben's image fades away. Yoda continues to stare at the spot for a long time.

LUKE I will not fail you. I'm not afraid.

YODA (turns slowly toward him) You will be, my young one. Heh. You will be.

Yoda's caustic observation that "All his life" young Skywalker "has looked away... to the horizon, to the sky, to the future" recalls for us our first sight of Luke as a boy in the arid flats of Tatooine. This is a particularly deft, elegant touch on Lucas's part. Luke's longings are given a mythic-heroic aura, but lightly so. After all, Yoda evokes this image not as affirmation, but in a stinging criticism of Luke.

Lawrence Kasdan The truth is these movies are all George. I wouldn't say that of *Raiders*, but I would of the *Star Wars* movies. He has the stories in mind and the difference in each film is how they're executed.

2.64 ***Luke, shot down, clambers out of his snowspeeder in this painting by Ralph McQuarrie. McQuarrie: "I wanted to show that split second where you have to make a life-or-death decision."***

2.65 ***Mark Hamill trying to keep warm on the glacier at Finse.***

Acquiring More Personality

Now that Yoda had found his voice, the technical question became: how to bring this creature to life on-screen? He is, after all, an elf. Johnston's original Yoda sketches from February 1978 were developed by McQuarrie in July as he placed Yoda and Luke within the bog planet setting.

George Lucas You can see the progression from Joe's drawings to Ralph's paintings, see the character's look improving, acquiring more personality, until, I think, Yoda is now how we want him to be. Then I thought, "How in the world am I going to do that?"

When I was shooting *Star Wars* at Elstree Studios, Jim Henson and Frank Oz were right across the street at the BBC recording *The Muppet Show*, so we would see each other all the time. I was a big Muppet fan. I loved those guys.

I talked to Jim about it: "Do you think we could build a Muppet that would look realistic enough that you would believe it was the real thing? Some strange animal or something." And he said, "I don't know, we've never tried that."

I had Stuart Freeborn who had done the faces of the monkeys in *2001*, which was the first time that anybody had ever tried to do mechanics inside a mask. He was one of the real pioneers of animatronics. We could do eyes, and maybe an ear, but the idea

"At ILM I have extremely good people working for me. They know exactly what I want and they do a terrific job. I have control over the special effects, so I feel confident that we're not going to be in trouble there. The only problem I have now is the speed of the production. That's the only thing that's costing us any more money."

George Lucas

2.65

2.66 ***During production at Elstree Studios outside London, McQuarrie continued to paint for publicity purposes or for ILM's reference. This illustration was based on an existing shot filmed in Norway. McQuarrie: "I think my experience in the Korean War made a certain difference to some of the illustrations that I did, and to my appreciation for men who are in a position of being just about to get shot, or burned up, or whatever."***

2.67 ***The retreat.***

2.66

of making a mask or a model and adding a lot of mechanical stuff to it was very, very crude at that point. We also had great puppeteers, Jim Henson and Frank Oz, but if Yoda hadn't worked, and you thought he was a Muppet—this (puts up his hand to emulate a face and mouth)—then there goes the movie and all my money and everything I hold dear.

Paul Duncan No pressure then.

Freeborn used the character designs to make a Yoda puppet for Henson and Oz to work with. He took a mold of Frank Oz's hand—he would perform Yoda—so that the animatronics inside the head would respond to his specific touch. Freeborn then modeled Yoda's head in clay. It was during this process that the final shape of the head and features were designed. The doll was completed with neck, mouth, and eyebrow movement, and cable controls that operated ear, eye, and eyelid movement. It would require Frank Oz and three other puppeteers to bring Yoda to life.

2.67

Human Behavior

The battle for the ice planet Hoth would be the first sequence filmed, on a spectacular glacial plain and ice gorge, high above Finse, Norway. Between January 29 and February 10, 1979, huts and special effects containers are towed to the uppermost location, and erected by a five-man crew. A nurse and Red Cross guide join the team. Over time they will prove to be much needed.

Kasdan delivered his final rewrite on February 20, 1979, two weeks before principal photography began. When Han Solo and Princess Leia take refuge inside a cavernous asteroid, Kasdan extracts a lovely exchange from Lucas's August draft, but sharpens and amplifies it.

Fifth Draft Script / February 20, 1979

The ship begins a violent motion. Chewie HOWLS. The jolting movement throws Leia across the cabin into Han's arms. The motion stops as suddenly as it started. Han and Leia realize they are in each other's arms. They embrace.

HAN Why, Princess, this is so sudden.

LEIA Let go. I'm getting angry.

HAN You don't look angry.

LEIA How do I look?

HAN (with feeling) Beautiful.

Leia flushes, averts her eyes. She's not exactly fighting to get free. But of course, Han blows it...

HAN And, excited.

The anger rises in Leia.

LEIA Sorry, Captain, being held by you isn't quite enough to get me excited.

HAN Well, I hope you don't expect more.

LEIA I don't expect anything, except to be left alone.

HAN If you'll just get out of my way, I'll leave you alone.

Leia realizes this and steps back, embarrassed. Chewie has been watching them argue. (And so has C3PO)

C3PO I must admit there are times I don't understand human behavior.

This will be filmed, but abbreviated in the final cut.

Lawrence Kasdan For George, the movie is bigger than the script. He's always filling out some large scheme, and the people are there in his movies to represent different philosophical constructs.

All in One

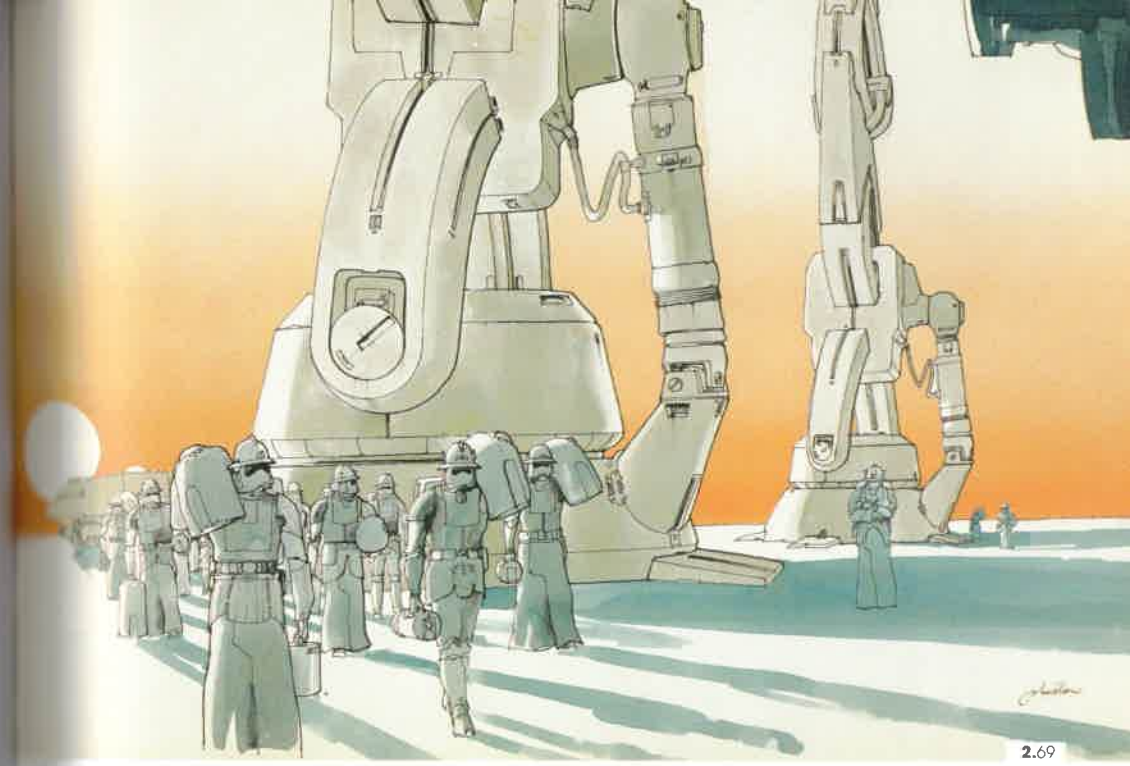
In May 1978 Joe Johnston discussed his Snow Battle storyboards with Lucas and Kershner, and from December 1978 Johnston, Nilo Rodis-Jamero, and Dave Carson expanded them to almost 500 numbered storyboards that would be the primary reference for the visual effects to be made for the movie.

From July 1978 Ivor Beddoes worked extensively with Kershner at Elstree Studios to prepare storyboards that follow Luke's journey through the movie; beginning with Luke as the wampa ice monster's prisoner, Luke fighting a walker in the Snow Battle, Luke meeting Yoda and being trained by the Jedi Master, as well as Luke's duel with Darth Vader on Cloud City. McQuarrie and Kershner also contributed to these storyboards, which were primarily an aid for Kershner that he could show as reference to production designer Norman Reynolds, fight coordinator Peter Diamond, and other personnel. ILM began setting up operations in San Rafael in September 1978.

2.68

Richard Edlund / Special Visual Effects Supervisor The studio had to be newly staffed with department heads willing to relocate their lives. Brian Johnson, who supervised the floor effects during principal photography, came over from England to Industrial Light & Magic for a year's work with us. Dennis Muren became Effects Director of Photography. I was able to convince Bruce Nicholson that he could become the head of the Optical Department, which he did admirably. Stop motion animators were Jon Berg and Phil Tippett. Harrison Ellenshaw was the Matte Painting Supervisor. Peter Kuran ran the Animation Department, Lorne Peterson, the Model Shop, Conrad Buff, Editorial, Jerry Jeffress, the Electronic Systems, and Associate Producer James Bloom coordinated the complex scheduling of camera teams and the flow of work. When the facility was constructed and equipped, the production of effects required a staff of about 90 people. George Lucas was present at the daily screenings of work in progress to make decisions and provide direction during the heated period of effects production.

Brian Johnson The most unique thing is probably the fact that we have the motion-control equipment and the editing facility and the optical department all in one building. We also have our own developing equipment for our separations, which means that



2.69

there is a much more rapid turnaround in getting things done. On a project like this there are always things that don't quite work and you have to run them through again. In the past this has always been a very time-consuming thing, but here, where we can look at what we've got and then do a temporary recomposite very quickly, there is a much quicker turnaround in redoing things — which you need. The system they have here has offered a great saving and a great benefit to the production.

2.68 A life-sized clay model for the snowtrooper, which is very close to the final design.
2.69 A very early sketch by Joe Johnston shows Imperial troops around large mechanical feet. Although both Johnston and McQuarrie pursued tank designs, Johnston later added substance to the feet.

George Lucas We may have had to invent 5,000 new things, but we could build on the 5,000 things we established in *Star Wars*. We didn't have to redesign the X-wing fighters the Rebels used, or the *Millennium Falcon*.

We can do things we only hinted at in the first movie. The robots could barely walk in *Star Wars*. Now they can walk miles.

Deep Trouble

Irvin Kershner The key is to make everything look effortless.

Alan Arnold / Unit Publicist / March 4, 1979 Finse and its environs have one of the most treacherous winter climates in Europe. Sudden gale-force winds can whip the snow into a blinding powder which disorients one and is difficult to survive in for any length of time. Strict warnings have been issued to everyone never to stray while out on location beyond

paths marked by flagpoles (which are buried and invisible today) because a false step into a deep snowdrift could spell death.

The main unit was scheduled to shoot for seven days. Luke (Mark Hamill) is knocked off the tauntaun by the wampa (Des Webb), then escapes and wanders through the ice gorge, before Han (Harrison Ford) returns to save him. Han and Chewie (Peter Mayhew) also play peekaboo with an Imperial probe droid. Once shooting commenced, crews would be obliged to operate intricate movie equipment while out in extreme weather for up to nine hours a day.

Monday, March 5, was the first day of principal photography. The film was scheduled for 78 days, so was due to finish on June 22. As is tradition, production started with an easy shot to get cast and crew off and running.

***The Empire Strikes Back* / Fifth Draft Script / February 20, 1979**

Scene 23: EXT ENTRANCE TO ICE GORGE — HOTH — DUSK

Luke staggers out of the gorge and stumbles down a snow bank. It is snowing and it is getting dark.

The unit was called at 7:30 a.m., and the first shot of Luke escaping from the wampa was taken at 8:35 a.m. The unit wrapped at 5:20 p.m., after nine hours and 50 minutes of shooting in which nine setups captured one minute and 30 seconds of screen time. Scene 23 was not finished and would be completed by the second unit the following day.

Gary Kurtz There was a blizzard most of the time the first unit was there. The weather was so unpredictable. We would be shooting near the glacier's top, and it would be relatively clear. Within 15 minutes, the snow would close in on us. You couldn't see 10 feet in any direction.

Irvin Kershner Everything about making this film was difficult. Going to Norway to film scenes on an ice planet in the worst winter for 75 years, shooting at 26 degrees below zero? Difficult! You couldn't keep the lens clean, the actors were freezing, and we had to shoot in snowstorms.

2.71

2.70 ***The first draft script features an attack on the Rebel base by the indigenous ice creatures, who attempt to take back their territory. Even though the Imperial attack became the focus, there was still a wampa attack in the shooting script, and this was filmed at Elstree. Here an Imperial snowtrooper is attacked by a wampa.***

2.71 ***As the scene progressed through the week, shot by the second unit, the wampa breaks through, Rebels are thrown around by the monster, and they eventually kill it with a bazooka. It takes five days of filming and 15 setups to complete, but it was later deleted from the movie.***

2.73

George Lucas The problem is that pictures of this kind are very difficult to make. I can't stress that enough. The number of people involved, the amount of materials involved, the decision-making that costs money, every day — all these are horrendous compared with a normal movie. It's logistically and technically so complicated that if you don't know what you are doing you can get into deep trouble very quickly.

Heavy winds and snow on March 9 made travel to location and filming impossible. Kershner decided instead to shoot the tauntaun sequence at their base camp, in the fields of snow outside the crew's hotel.

Irvin Kershner To look at a script, hold a pencil, and look through a lens were feats in themselves in that snow, battered by a blizzard, wearing so much clothing.

Gary Kurtz We'll get our shots one way or another.

Kershner departed for London on March 12, closely followed the next day by Hamill and Des Webb. Second unit director Peter MacDonald remained in Norway with his crew and a cast of stand-ins and stunt players to complete the Hoth Battle.

2.72 ***Han, Leia, and C-3PO race to board the Millennium Falcon and escape the Empire's clutches.***
2.73 ***Darth Vader arrives at the Rebel base.***
2.74 ***The Empire's winter-clad troopers set up a cannon to fire at the Millennium Falcon.***

To Do What's Right

On January 24, 1979, a catastrophic fire at Elstree Studios destroyed the largest set ("The Colorado Lounge") of Stanley Kubrick's film-in-progress The Shining. *The original plan had been for Kubrick to be finished and out by February 1, at which point the* Empire *team would move in and construct the 64 sets for their production but this unforeseen setback meant they did not know when they could start.*

Gary Kurtz He was shooting the maze scenes. He was easily two months, maybe three months behind. Every time I saw him I said, "Stanley, you've got to get off that stage. I have a set to build." And he said, "Just a few more days. I've got to finish up a few things."

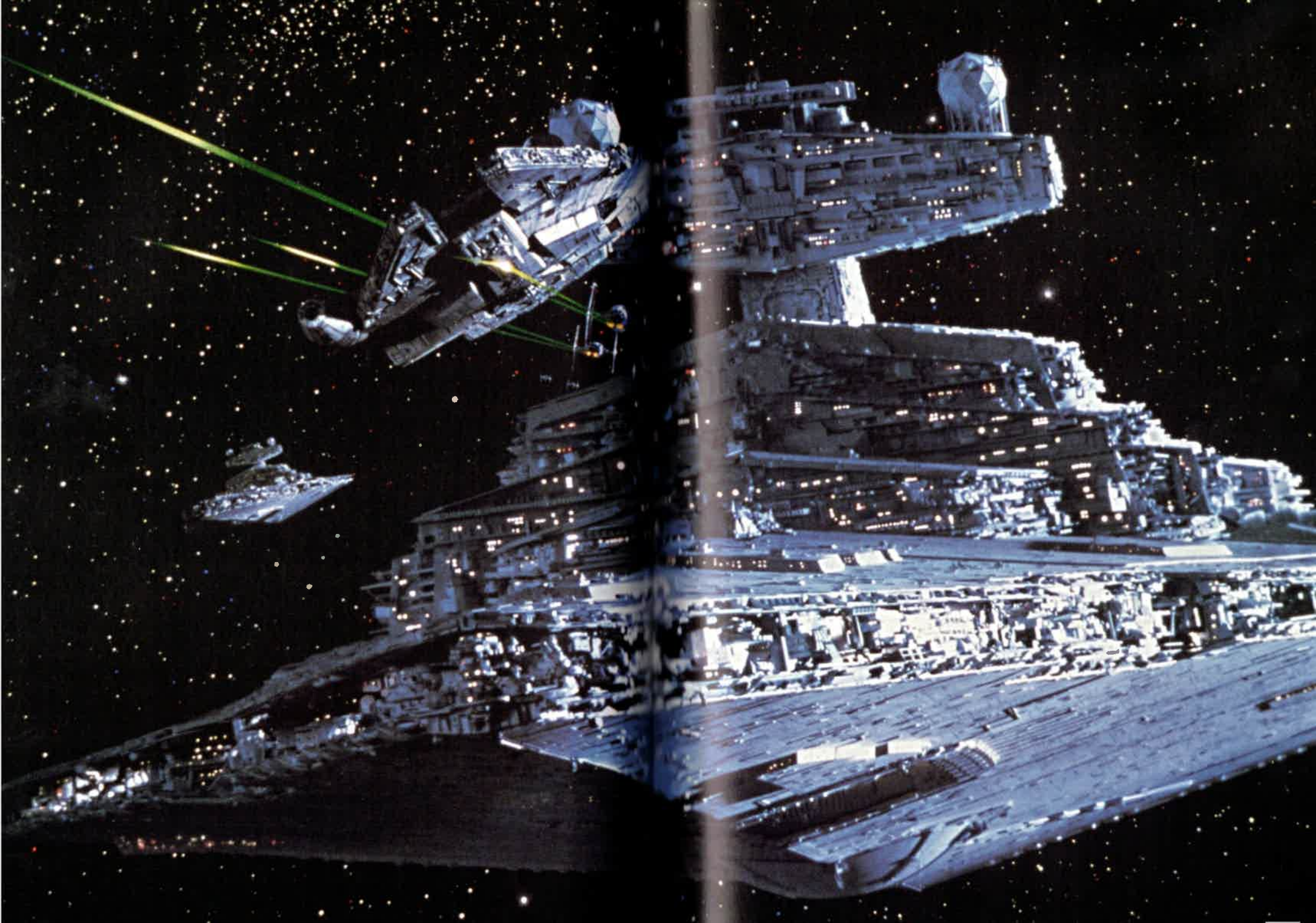
On March 13, 1979, the main unit commenced shooting on Stage 8 with two camera crews. They began with scene 205, where Han, Leia, C-3PO, and Chewbacca are in the Millennium Falcon *trying to take off before Darth Vader arrives at the Rebel base. Kershner did four setups of the scene, and the slates are labeled 205, 205A, 205B, and 205C.*

Daily Shooting Log / Main Unit / March 13, 1979

INT. MAIN HOLD MILLENNIUM FALCON — MAIN HANGAR — HOTH

Slate 205: MASTER SCENE — Han at control panel, and Chewie inside annexe, making adjustments, watched by Leia. C3PO enters, stops camera left foreground. Han exits close camera left, followed by Leia (for Cockpit).

"The main theme through* Star Wars *and* The Empire Strikes Back *is one of temptations. So the chances are greater that Luke will become like Vader, rather than Vader turning good. It's not that most good will turn bad; every one of us is tempted to be bad. It's quite luring."
George Lucas



C3PO turns to camera to look after them. (The shot covers the complete scene, lasting 16 seconds, and two of the three takes are printed.)

Slate 205A: CLOSE UP HAN at control panel (favoring left profile). He turns away to speak to Leia, offscreen, then turns to camera, looking close camera left for C3PO. He moves forward and exits camera left foreground. (This shot covers the last part of the master scene and two of the six takes are printed.)

Slate 205B: (This covers the beginning of the master scene with two camera, one a CLOSE UP of LEIA, and one a CLOSE UP of CHEWIE. Two of the six takes are printed, and it includes some ad-libbed dialogue.)

Slate 205C: (This is the same action as the master scene but with two cameras, one is a CLOSE SHOT of HAN that tracks to include LEIA, and the other is a BIG CLOSE UP of HAN. Two takes from both cameras are okay to print.)

The same day Kershner shot three setups of scene 236, also set in the hold of the Falcon. *Similarly, there were a variety of framings, he moved the camera, and allowed the actors the freedom to ad-lib after a few takes were in the can. Kershner effectively presented 11 takes for scene 205 to be cut together, and five takes of scene 236.*

Paul Hirsch / Editor *Empire* will have a more polished look than the first film, and the shooting style will be quite different. In *Star Wars* the camera hardly ever moved, therefore much of the film's energy was generated from the editing. In this film there are more camera movements and energy is generated without the need for such rapid cutting.

In Norway, on the same day, the second unit covered seven scenes in the opening salvo of the Battle of Hoth using stuntmen Colin Skeaping and Bob Anderson, as well as 43 extras.

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2.77

Daily Shooting Log / Second Unit / March 13, 1979

EXT: PLAIN of HOTH

Slate 73: MUTE: Tracking shot round corner of trench. Troops making ready, carrying guns into position, in trench, laying duckboards, carrying boxes, etc. CAMERA TRACKS IN and rounds corner to reveal this.

Slate 74: MUTE: Rebel troops load power packs into guns. Camera A, on rostrum—wide angle with gun turret left foreground and further two gun turrets across frame. Trench right. Camera B, Close on middle gun turret, pan to trench and machine gun position.

Slate 75: MUTE: Matte Plate. For generators in background, behind general activity as covered in scene 74. Two setups with 35 mm and 50 mm lenses.

Slate 77: MUTE: Tracking shot. OFFICER moves forward towards trench hearing thump of walkers looking off right. Camera pans from troops working in trench and tracks in on OFFICER as he comes forward and squints to horizon off right.

Slate 80: MUTE: OFFICER raises his binoculars and looks through, adjusting them. Troops in background stop and look.

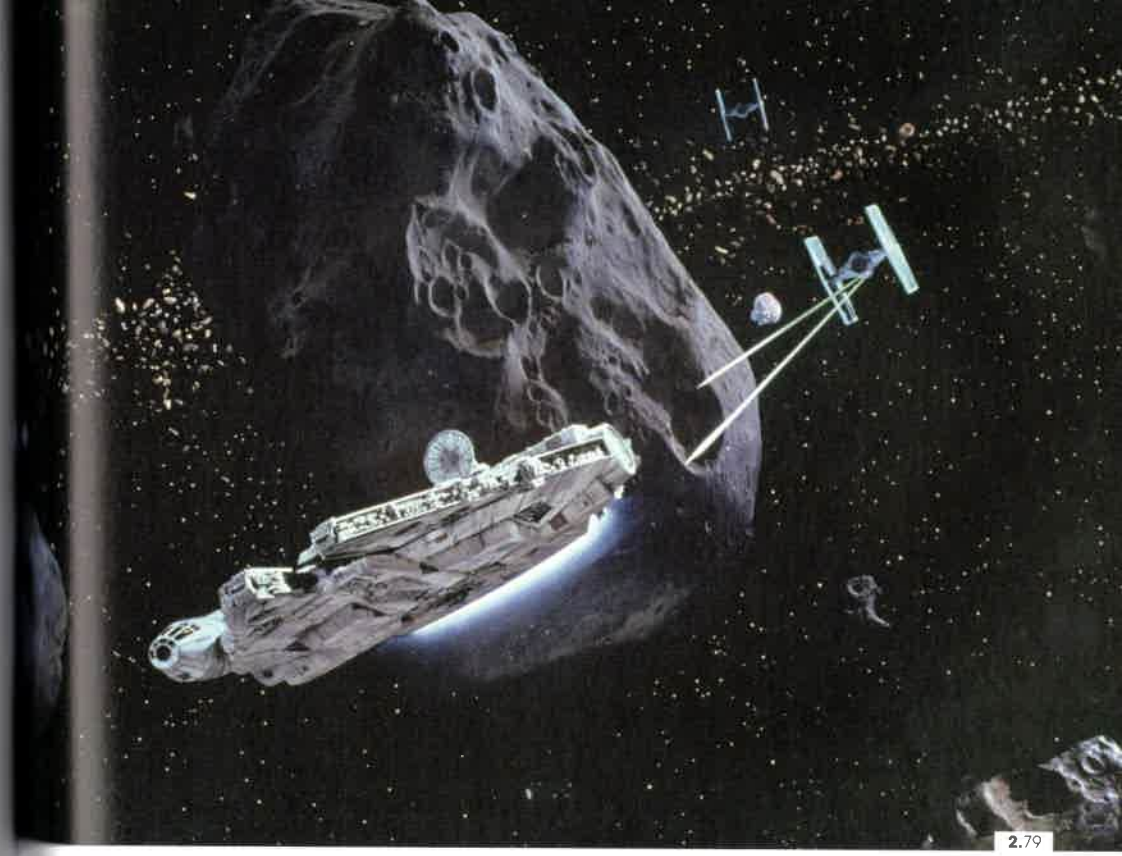
Slate 82: Officer drops binoculars and speaks into com-link on glove.

2.75 ***The Millennium Falcon tries to dodge the Imperial Star Destroyer and its TIE fighters in this composite shot created for publicity purposes.***

2.76 ***Harrison Ford, relaxing inside the Falcon, as he appears to relax within the character of Han—the actor's subtlest illusion, and one that has endeared him and Han to audiences. Ford on Han Solo: "He's a hot-rodder in outer space."***

2.77 ***Escaping from the TIE fighters, Han tells them, "Watch this," and then flips the switch to jump into hyperspace. Nothing happens. "Watch what?" Leia asks him. The screwball romantic comedy continues.***

2.78



2.79

OFFICER Rogue Leader...Incoming...Point zero-three.

Luke's dialogue offscreen is covered by explosion behind trench.

OFFICER In the trenches...

He dives out right. Men in background get into trench.

Also, a closeup of the officer with no explosion was shot, and of the Dish Gun being repaired and swung around, but the action of the extras was so bad on the latter that it was not printed.

Slate 110: MUTE: 4 cameras. Camera A, wide angle missing generators—first gun turret left, framing other turret center and trench right. Troops and guns firing. Explosions from background to foreground. Camera B, angle down trench with men firing. Big explosions in foreground. Camera C, Technirama for matte, very wide angle for background generators to be matted in. Camera D, VistaVision for matte, wide angle including two turrets, trench and machine gun nests.

NOTE: Explosions smaller than required due to cold—also foreground gun failed to fire. Can these be done in process?

Peter MacDonald / Second Unit Director The most important thing about any second unit is that you can't tell the difference between the second unit and the first unit. It must have the stamp of the first unit, both in photography and the style of direction.

"The Force has two sides. It is not a malevolent or a benevolent thing. It has a bad side to it, involving hate and fear, and it has a good side, involving love, charity, fairness, and hope. If you use it well, you can see the future and the past. You can sort of read minds and you can levitate and use that whole netherworld of psychic energy."

George Lucas

2.78–79 ***Joe Johnston's sketch of the asteroid pursuit was used as the basis for a publicity composite.***

On March 14 and 15, still in the hold of the Millennium Falcon, *Kershner used 15 setups for scene 289, which explores the romantic dynamics between Leia and Han, and leads to their first kiss.*

Paul Duncan Kersh is very hands-on with the actors. He gets their input and he likes to play around and try things. There are instances where certain scenes are filmed slightly differently from the script, for example, the kiss between Han and Leia. Although the intent is the same as the script, there are a few new lines, and the ending, where the kiss is interrupted by C-3PO, turning the tension to humor, was ad-libbed by Kersh. Did you encourage that?

George Lucas When I direct, I encourage the actors to do what's comfortable. We have discussions and things and scenes come out

2.80

of that. I say, "No, we're not going to do that. Yes, we can do that." You've got to remember, I was there for most of the movie. I wasn't there for the first week in Norway, but I was there for that scene. When they'd come up with something like that, it got run by me and I would say, "Okay, do that," or "Don't do that." For me, that's the way you make a movie. That's the fun part.

Paul Duncan You're discovering it as you're making it.

George Lucas Yeah.

Paul Duncan So, the other aspect of that is that it costs money. As you're doing it, you've got this tension between wanting to be creative and...

George Lucas It's not that much of a tension. I can say, "We don't need this set. We can just go like this. Okay, Kersh, can you shoot it? We can cut a lot of money out right here." Or if something is very difficult, I can say, "Let's do it this way, it's much easier." *Those* are the kinds of things that I do get involved in. If it was a thing of, "We want this scene to go on longer," or "We want to do this," it's not a big issue for me to do what's right.

Kershner's collaborative and explorative directing style set the tone of the production.

2.80 ***Darth Vader receives a report from General Veers (Julian Glover). This scene was filmed on May 4 and 8, 1979.***
2.81 ***Lucas and Kershner, arm in arm with their favorite villain.***
2.82 ***Vader, shed of his helmet: His burnt scalp, barely glimpsed, suggests the terrible conflagration that made him what he is.***

Meanwhile filming in Norway continued throughout March and the tough conditions resulted in accidents and several cases of facial frostbite.

Alan Arnold The hearty lunches, convoyed daily to the locations in enormous thermoses by two indefatigable, weather-beaten women on skis, froze before the food could be spooned into the mouths of the hard-pressed filmmakers.

A first attempt to film the end of the battle sequence on March 30 was halted mid-effort due to bad weather and worse visibility. Twenty-six troopers were called, but their helicopter was unable to land at the upper plateau even after three attempts. They worked through the subsequent weekend and wrapped shooting in Norway at 11:10 a.m. on Tuesday, April 3. The crew could now return to London.

2.81

Cool Customer

When Lucas flew back to San Francisco on March 27 the production was running two days over, which was about 10 percent over schedule and within acceptable estimates.

From March 27 the production filmed a multitude of scenes set in the ice corridors. The second unit, headed by John Barry, would carry out lighting tests on upcoming sets, work with the main unit when an extra

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camera was needed, and did pick-ups and inserts (sometimes with the main cast) on standing sets so that the set could be dismantled and the stage prepared for the erection of the next set.

In the original draft script the main threat to the Rebels is the coordinated attack of the native wampas that infiltrate using the intricate network of caves. The shooting script reduced the scale of the attack to a couple of scenes with R2-D2 and the Rebels before the Imperial forces march on the base. These were shot over six days in April.

2.83 ***The motion control camera filming the surface of the giant asteroid. Dennis Muren is at top right.***
2.84 ***A composite publicity image showing the Falcon being pursued by TIE fighters.***

Paul Duncan The sequence with the wampas in the Rebel base never made it into the final cut. It seemed like: "Let's give R2-D2 and C-3PO something to do while these other things are happening..."

George Lucas "...otherwise we'll forget them." Once we cut it together, we realized that there was so much going on that we didn't really need it.

However, the problems with the scene put the production an additional two days over schedule.

From April 5 through 20 the main unit filmed in the corridors of Cloud City.

George Lucas Ralph McQuarrie, Joe Johnston, and I worked on the designs of the sets and then turned them over to Kersh, Gary, and Norman Reynolds. It has been a unique

2.86

2.85 ***The Bog Planet, Dagobah, under construction. At left are cutouts of trees that will be hung on the wall to add extra depth. The white structure at bottom left is Yoda's house, raised so that Frank Oz and the other puppeteers have room to perform.***
2.86 ***Luke crashes into the swamp.***
2.87 ***The set was elevated three feet above the soundstage floor, which was filled with water. Kenny Baker can be seen inside R2-D2, giving the droid an authentic human touch.***

experience to write down something the way I thought it should be, explain to the director how it was supposed to be done, describe the ambience, and then have it come out completely different from the way I'd thought of it. It's an interesting experience, and I can now see why screenwriters go crazy. No two people are the same, and no two people see with the same eyes. Similarly, the nuances in a script, no matter how articulate it is, can go in so many directions.

These scenes were the first to feature the character of Lando Calrissian, played by Billy Dee Williams.

Billy Dee Williams Lando is a pop figure, bigger than life, a character who lends himself to humor, and I like that. He goes through an interesting progression from a charming, opportunistic two-timer to someone you are rooting for. That's good characterization and he was wonderful to play. One of the things that makes *Empire* successful is the human element. Every character has something that people love.

Bounty hunter Boba Fett, played by Jeremy Bulloch, is filmed for the first time on April 10 in the corridors of Cloud City, as he leads Han, encased in carbonite, to the landing platform.

George Lucas When I first wrote Darth Vader I wanted to develop an essentially evil, very frightening character. He started as an intergalactic bounty hunter, evolved into a grotesque knight, and as I got deeper into the knight ethos he became more a dark warrior than a mercenary. As with Han and Lando, I split him up and it was from the early concept of Darth Vader as a bounty hunter that Boba Fett came.

Jeremy Bulloch They asked me to put this costume on; I donned it and thought, "This is strange." There was an odd sort of Wookiee scalp hanging from my shoulder, which I at first put under my helmet because I thought it was some kind of hairpiece. It took a long time, but I finally got the costume on.

Then I walked onto the set. Everything seemed to stop and there was this marvelous feeling of a presence of somebody else. All the crew looked around at this new character. I thought he — this character — obviously looks good. He's the one that got away. There are bullet holes all over his armor. And he has a shredded cape. He's got these Wookiee scalps. So he's obviously done pretty well over the years in the galaxy.

I remember Kersh saying to me on the first day before we started: "This character has to be a very cool customer. Imagine you're walking down the street in a Western town. He's quick but stealthy."

By April 19, 33 days into the shoot, the production was 10 and a half days over. At this rate, the 78-day schedule could extend to as much as 25 days over.

The delays at Elstree were leaking into public view, and Lucas was determined to control the narratives regarding budget.

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George Lucas / Memo / April 19, 1979

If anyone needs information regarding the budgets, the following are the budget figures to be released, and should be referred to as Direct Costs:

More American Graffiti: $4,500,000

The Empire Strikes Back: $17,000,000.

Thank you—GL.

Any Methods Necessary

On April 23 Mark Hamill worked on the Ice Gorge set on Stage 1, hanging upside down as a prisoner of the wampa. The second unit then worked with the actors for a further four days (April 25, 27, 30, May 1) to complete the scene, which proved more challenging than expected, requiring over 20 setups.

2.88 ***In this exploratory storyboard by Ralph McQuarrie, Luke swims to the edge without realizing that he is being stalked by a bog monster.***
2.89 ***Kershner confers in the bog with Mark Hamill as Luke and Kenny Baker as R2-D2.***
2.90 ***Following a prompt from Ben Kenobi, now one with the Force, Luke has come to this unappealing swamp seeking the last remaining Jedi Master, Yoda.***

Mark Hamill I have fond memories except for seven days upside down like a side of beef in that cave. I had to do it for both the first and second units—all for about 90 seconds worth of film.

April 24 saw shooting begin on Stage 5, where the Main Control Deck of Darth Vader's Star Destroyer was housed. Two days later, Kershner filmed scene 316 where the bounty hunters, including Boba Fett, are introduced for the first time.

Daily Shooting Log / Main Unit / April 26, 1979

INT. VADER'S DESTROYER—COCKPIT & BRIDGE, FORWARD END

Slate 316: Low, WIDE ANGLE shot—from the cockpit, along line of controllers seated at monitors, towards Bounty Hunters standing up on top of bridge in background. An officer walks forward and leans over monitor of foreground controller, checking the controls. ADMIRAL PIETT enters from camera-left, foreground, crossing frame and stopping camera-right of the officer—surveying Bounty Hunters. Dialogue, during which he turns and walks away:

PIETT Bounty Hunters! We don't need that scum.

OFFICER Yes, sir.

PIETT (as he moves away) The rebels won't escape us.

The officer exits camera-right foreground.

From the start of the scene, VADER appears on the bridge, followed by two henchmen, moving amongst the first three Bounty Hunters, from left to right—Zuckuss, Droid and Boba Fett—then moves back again, right to left. He speaks to one of the henchmen, who turns and EXITS down steps in the background.

Nine takes were made of this 20-second shot. Takes 7 and 9 were printed.

Slate 316A, a 35-second shot, continues the action of Vader reviewing the bounty hunters from down in the cockpit, so we are looking up at this imposing figure. Piett looks up, in disgust at the lizard bounty hunter, before Vader continues his instructions.

VADER There will be a substantial reward for the one who finds the *Millennium Falcon*. You are free to use any methods necessary, but I want proof... No disintegrations...

Slate 316B, an insert, takes Piett's point of view as he looks up from the cockpit at the lizard bounty hunter looking down at him.

The following day, Kershner continued with this scene. Slate 316C is a very long shot of Vader entering and reviewing the hunters. 316D starts with a close-up of the bounty hunter Zuckuss as Vader stops in front of him for a two-shot for dialogue.The shot ends with Vader walking off to receive news from Piett.

After reviewing the setups, and realizing that it would make more sense for Vader to deliver his final dialogue in front of Boba Fett, the second unit shot two more setups on May 16 on an improvised set. The first, 316E, is a medium close-up of Vader in front of IG-88

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and Boba Fett, and 316F is a reverse shot of the same.

By shooting just parts of a scene, without a master take that contained all the action and dialogue, it meant that Kershner ensured there was only one way for the scene to be edited together.

Irvin Kershner Very few of the complex shots were ever perfect, so what I tried to do was edit in my mind as I shot. All I'm looking for in that five seconds of shot that I know I'll need. Each day we made George a black-and-white videotape of the rushes and sent it to him in California.

Daily Production Report / May 8, 1979

GEORGE LUCAS arrived in London on Sunday, 6 May, 1979 from San Francisco for a visit of approximately one week's duration.

George Lucas They had started going over schedule. There were a lot of things that had to be worked out that only I could really do, so I flew over.

2.91 ***One idea for creating Yoda was to dress up a monkey in a mask. Irvin Kershner: "I said, 'How are you going to get the words out of it? Can you train a monkey? No, you can't train a monkey.'"***
2.92 ***Yoda comes to mechanical life in the hands of effects technician Dennis Lowe.***
2.93 ***Joe Johnston's first designs for the 46-centimeter (18-inch) high Minch Yoda stuck close to Lucas's description of him as a somewhat mischievous, gnomelike figure.***

Dynamics

Peter Kuran One problem with special effect films is that since the special effects take so long to generate, as opposed to the live action, you wind up with a movie full of slugs and yellow leader that indicate where the special effects scenes are to be placed in the film.

2.93

For Star Wars, *Lucas had edited together World War II aerial combat footage for the assault on the Death Star as a reference for the visual effects people to follow.*

Richard Edlund When you're in a situation where you have literally hundreds of shots to deal with, it's extremely important that you get as much of the arbitrarity out of it as possible so you can actually understand what it is you're supposed to be doing. It's not enough to think of a shot in terms of ships flying through in one way or another. If you understand it only to that extent, you may end up with some very nice shots, but you're going to have a second-rate sequence. To make a first-rate effects sequence, you have to understand how the sequence flows, and how each shot interacts with the ones around it.

In the case of George's much-heralded 16 mm dogfight film, what he was trying to do was show what he had in mind in terms of dynamics—to show that when one pilot turned his head and his eyes darted to the right, then the next shot you cut in there ought to have a continuity of action. Everything had to be integrated, and everything had to serve some dramatic function.

"The first I heard of Yoda was when we were shooting* The Muppet Movie *in Los Angeles. Jim Henson brought two sketches of him to me in my dressing room. I fell in love with him right away."

Frank Oz

Anything you can do that will provide some overall understanding of what's going on for the guys who are actually out there doing the work is wonderful.

George Lucas I had a ground battle and I couldn't use World War II tanks to substitute for walkers because the whole idea was different. So I thought, I've got to come up with something else.

Peter Kuran George came up with the idea to create animated cartoons in place of some of the special effects scenes. That way, he would be able to determine the timing and the cutting, and whether or not a shot was actually going to work from the original story boarded creation. Our department creates animatics. Basically, animated storyboards.

Kuran's team began making animatics in May and continued through to September as shots were amended or new shots were created. The majority of the shots were for the Snow Battle and for the Cloud City scenes, which required light-colored backgrounds. It was more difficult to create mattes against a light-colored background so these shots would be filmed towards the end of the schedule.

To Make It a Jewel

When Lucas arrived the production was 37 percent over schedule, meaning if it continued as such, the whole shoot was an estimated

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2.94 ***Master puppeteer Frank Oz (center) made the decisive contribution, from his voice to the sensitive expressiveness of his fingertips. He shows Stuart Freeborn (left) and Muppets creator Jim Henson (right) what he has in mind.***
2.95 ***Special creature designer Stuart Freeborn puts the finishing touches on the clay prototype using Joe Johnston's sketches as reference.***
2.96 ***Oz demonstrates for Kershner and Lucas how he will hand-operate Yoda's face.***

2.96

25 days over. That was a big overspend when it was costing up to $100,000 each day.

George Lucas Kersh was shooting it the John Ford way, which is, "Just shoot what I want," and then you can't cut it any other way. It was a matter of pride with him, that I could just cut it together. But unfortunately, it doesn't work that way.

We sat down and had a talk about how we were going to make this movie and how we have to do it in a way that's expedient. I'd say, "Do this overall master," and Kersh would say, "But I'm not going to use that shot. Why would I do it?" "You do it because it gets everybody on their toes. It gets the makeup done more quickly, it gets the set lit; everything is done more quickly and everybody knows what's going on. They'll watch the scene and think, 'Okay, now we're going to go in and cover this.'" Personally, I think that if you have a group of people trying to work on one creative concept, it's better to have everybody clued in to what's actually going on.

Of course, he didn't want to do that, because it wouldn't have looked the way *he* wanted it to look. It took a lot more time that way. I said, "Look, this is a B-movie. This is television. We have to do it that way. Not that I want to, but this is not an A-movie, this is a B-movie, so we just have to do it as quickly as possible."

I said, "Look, the problem is I'm paying for it." And Kersh was a good friend, and he was very sensitized to that. He said, "I don't want to make you go bankrupt. I don't want to be the one who destroys you." So, as a result, I was able to overcome his natural creative urge... "I want to make this perfect. I want to make it a jewel."

I kept telling him, "The only way you can really get through these kinds of things is" — of course, everybody's threshold is different — "you have to make it work 51 percent. Then you're okay. You don't have to make it work 90 percent, because you can't. Nobody can." And he said, "Well, who's the arbiter here?" And I said, "I'm the arbiter. And I will say we've got to go back and redo this, we've got to do more, spend more time on this, I'll give you an extra day to do that..."

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Paul Duncan If I had that much money invested in the project, and it is going over schedule, over budget, I'd be very, very worried and stressed. Do you get worried and stressed?

George Lucas Well, there's not much you can do about that. You only worry about things you can do something about. If you can't do anything about it, then there's no point worrying about it.

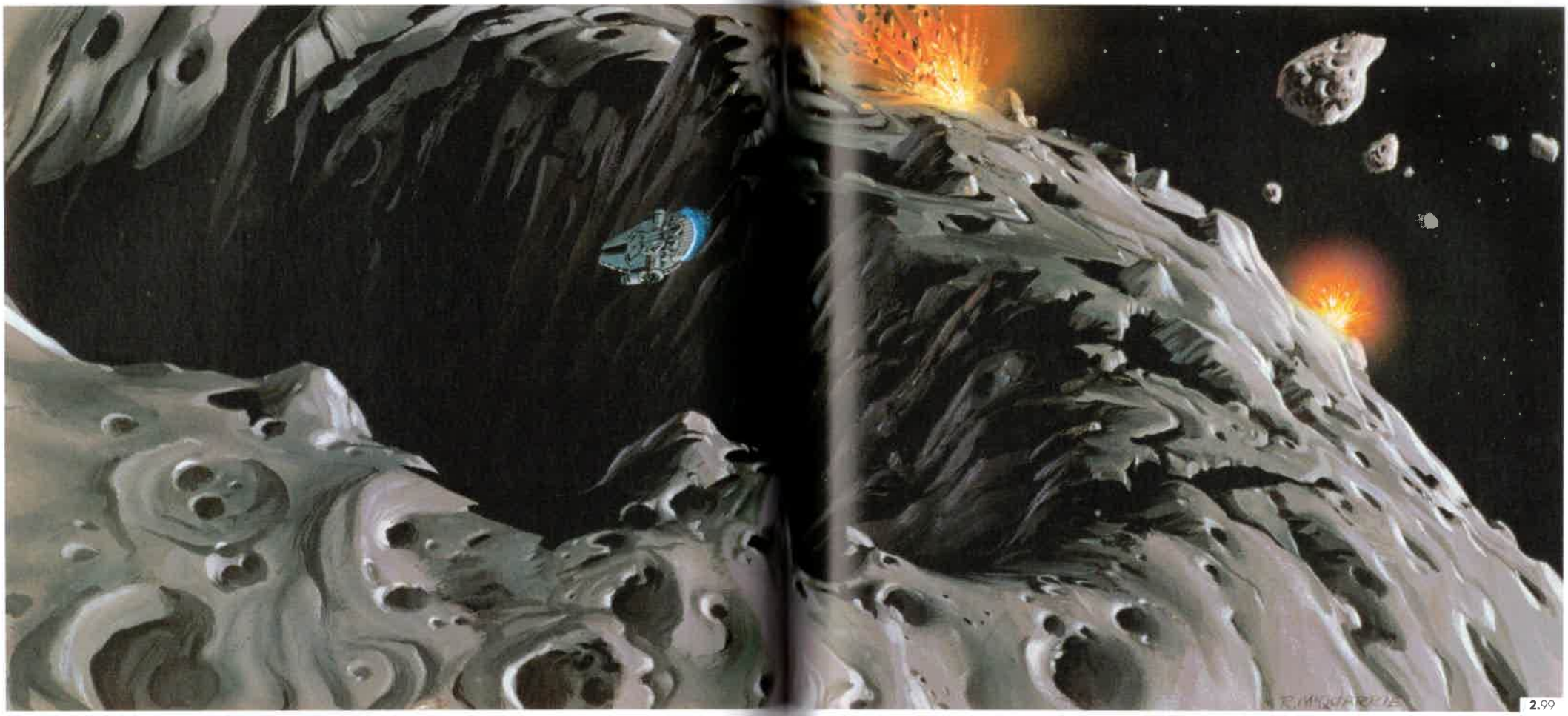
Lucas returned to San Francisco on May 13.

2.97 ***Filming Luke's first meeting with Yoda, who has multiple operators of his complex animatronics.***
2.98 ***It is an illuminating blow when Luke discovers that this merry little elf he mistook for a pest is the Jedi Master he has been seeking.***

Blue-Screen Spill

George Lucas One of my primary concerns is special effects, because that part is the trickiest. That's where I think my experience from the first film will be of most use. It's the area, in addition to the editing, where I can contribute most effectively.

Cameraman Ronald C. Goodman shot the snowspeeder background plates in Norway using the Wesscam, a special gyro-stabilized camera system mounted on a helicopter. The plates would be used in combination with models shot at ILM and live-action shot at Elstree. The VistaVision camera recorded at six frames per second, which would increase the speed of the helicopter fourfold, in keeping with the estimated speed of the snowspeeders.



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After filming test footage on March 8 the Wesscam team returned March 20–31 and April 17–25 to shoot the plates. For the opening shot, the camera swoops down over the snow-swept ice slopes of Hoth following Luke riding a tauntaun.

Ronald C. Goodman This shot involved climbing to 15,000 feet altitude and falling in "auto rotation," with no power from the engine going to the rotors of the helicopter. In such a state, the machine can fall at 2,500 feet a minute or approximately 30 mph, and when this is multiplied by four and combined with a forward effective speed of 400 mph as the camera levels out over the snow, at between three and six feet, the result can be quite effective.

Summary / Elements Shot / May 14—18, 1979

Received and screened 19 cases of Norway and London footage—both VistaVision and Panavision plates and blue screen shots. Shipment includes Panavision rough cut of Tauntaun and Probe scenes we have to match. George will start cutting snow battle sequence in approx. 3 weeks. We will then know how to light and shoot miniatures.

Lucas viewed over 500 plates and made comments. They were organized in scene order—from the battle in the Ice Fields of Hoth, through Cloud City and to the final moments between Luke and Leia in the Medical Bay—but some were not allocated to the 435 scripted scenes, so they were given higher numbers.

Norway Plates / May 1979

Scene / Take / Description / Comments

Cloud Plate / 13 / Starts low with peaks of dark in snow caps, blue glacier—slow steady move over snow boom down to pure white—dim / Easy to matte in Tauntaun.

1 / 5 / Aerial shot with clouds, low level, flying over snow—slow rise and pan right to left / Nice alien look. Pick up before boom down at beginning till over crest when camera points down to ravine. Animate, or matte in town. Try test composite with old rollup element; slower, but not more perfect than Take #7.

31 / 3C / Clouds—ominous quality / For shot with Ben (Obi-Wan Kenobi) in it.

2.99 "Falcon *into Crater*" *was painted by Ralph McQuarrie on July 12, 1978, showing the* Falcon *going into hiding from the Empire.*

2.100

31E / 1C / Very dark and snowy — Luke lying face down in snow — screen right, no definition of background / Snow on lens.
192E / 1D / Less smoke in foreground, snow hill in background — white smoke moves left to right in foreground, men run right to left / Dead Walker in background smoking — start Walkers halfway up and across.
812 / 2 / Slow move — cloudier than above — white cloud in blue sky / Voluptuous shot.
2000 / 1 / Crusty, glistening snow / Joe (Johnston) — add shot of X-Wings racing over camera & away from planet to go before Long Shot. Shoot Bespin Clouds in early a.m. light.

English Plates

122 / 3B / Over shoulder, gunner cockpit. Gunner moves harpoon with shake and flak / Some blue-screen spill on gun.
197 / 1 / Over Shoulder — 2 pilots and Veers, Walker cockpit — flashing & rocking / Scratches.
380R / 2B / Cloud City — Luke enters screen left with gun and looks around / Reduce down 4x, Ralph doing painting.
S405B / 5 / (Cloud City) High Overhead Shot. Stormtroopers corral citizens to go opposite direction. / Violate edge of Matte.
432 / 10A / Interior, Medical Center (After Luke's climactic duel with Darth Vader) Blue screen right side. Luke in bed. 3PO, Leia and Medical Droid stand by. / Spots on blue screen.

This small selection shows how Lucas not only maintained quality control, and ensured his vision for the film was carried out, but also how he adapted to the materials supplied to modify the film.

Artistic Abilities

On May 15 and 16 Kershner directed scenes in the Falcon *cockpit, where script changes ensure C-3PO continues to irritate the crew.*

2.100 ***C-3PO bursts into the scene exclaiming: "I've isolated the reverse power flux coupling."***
2.101 ***Lucas was determined to strike the right note in the romance between Leia and Han.***

Irvin Kershner I wanted to make Chewie show a lot more emotion, and I wanted to make C-3PO a real pain in the rear. With Chewie, I wanted the audience to see him angry and frustrated, to hear him laugh and cry. C-3PO, when you get right down to it, is a real pill. Sure, he's a cute robot, but I wanted to get across the idea that if you knew a person like C-3PO in real life, you'd turn and run in the opposite direction.

From May 22 the cast films on the giant Main Hangar Deck of the Hoth Rebel base on the Star Wars *stage.*

Irvin Kershner We built 64 sets. Now what does the average picture use? Four, perhaps nine? Take the huge hangar set. That cost about half a million and we shot that scene for seven days. On the screen you see it about eight and a half minutes. We didn't want to stop so that people would just sit there and look at our film. We want them to get into it.

Both the main unit and second unit worked on the stage at the same time, on different scenes, or with the second unit taking over from the main unit. On May 30 and 31, slates 70H (main unit), 70K, and 70M (second unit) capture the awkward farewell between Han (planning to pay off Jabba the Hutt) and Luke (going into battle), neither knowing that it would be the last time they would see each other for a long time.

Sadly, on May 31, John Barry collapsed with meningitis early in the morning and died during the night. On June 11, filming stopped at lunchtime so that crew members could attend his funeral.

Gary Kurtz Apart from his artistic abilities, he was the most loveable of men, who carried very lightly and disarmingly his great wealth of experience and creativity.

2.102

2.103

2.102 ***R2-D2 approaches Yoda's house, constructed in a soundstage bog, but is not welcome inside. August 8, 1978.***

2.103 ***Production designer Norman Reynolds suggested a wooden structure for Yoda's house in this sketch dated August 8, 1978.***

Ships on Sticks

George Lucas Right from the very beginning of ILM, I was always saying, "Look, I don't care if you have to use a black curtain and put ships on sticks. I'm not interested in getting a technical award. All I really want to do is get the movie made and I don't care how we do it as long as it looks good."

"Yoda is the heart of the picture. He has conquered his senses, his fears, his anger, his ego. What is important to Yoda is knowing, doing, feeling. That is the only furniture of his environment."

Irvin Kershner

Richard Edlund Two new lightweight reflex (VistaVision-format) cameras—one a high speed, capable of 96 fps—together with a portable field motion control system, motorized pan-tilt gearhead, and blimp comprise the Empire Camera System. A VistaVision-format Oxberry animation stand was built. A front or rear projection matte painting camera was constructed, capable of pans, tilts, and move-ins.

The most important development project was the design and fabrication of a special Beam Splitter Composite Optical Printer. Our original effects format is double-frame, or VistaVision, shot with Nikon lenses, and is reduced in the printer to standard 2:1 anamorphic or Panavision format. Having four projectors, this device allows simultaneous compositing of blue-screen foreground action over its background. The lenses are new designs and resulted in extraordinary picture quality. In about 40 percent of the shots we had to diffuse the image so it would match the principal photography! This printer was of great importance to us since all the work we do must be funneled through it.

Shooting on the visual effects began on April 30 with shot 234, which shows the four TIE fighters at the beginning of the asteroid sequence

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firing at the Falcon. *This shot would later be relabeled shot A1, have lasers added to it on November 1, and be approved by Lucas on November 5.*

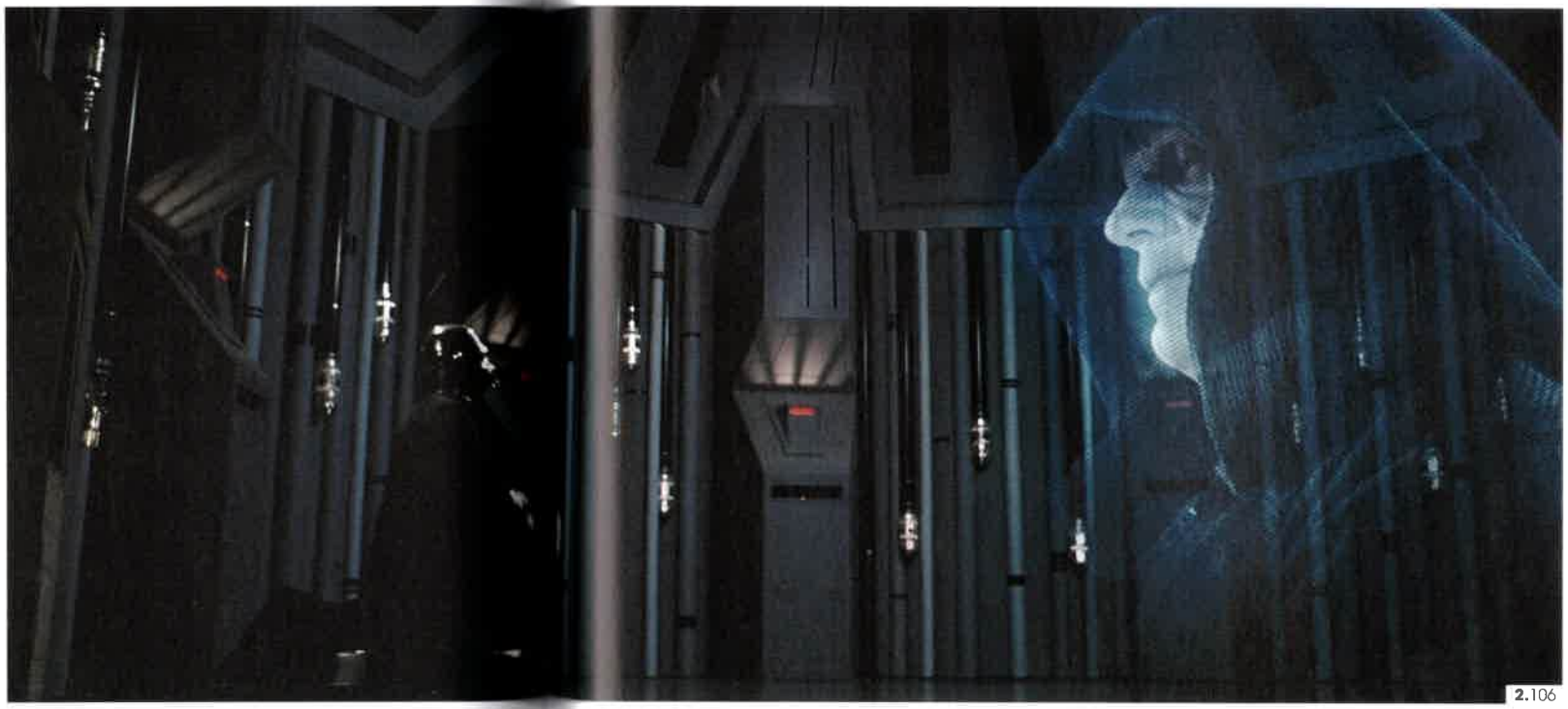
Richard Edlund One of the key shots in that sequence featured the *Falcon* wheeling its way through this field of flying rocks; and to pay off on the idea that they have a real rough row to hoe, we wanted to have one of the TIE ships that's following it crash into an asteroid. So there's a lot of activity going on, and each of the elements—including the separate pieces of rock—all needed to be shot individually.

Normally you start by programming out the most important compositional element in the shot first, which in this case happened to be the largest asteroid. So we shot that, and then we went to the *Millennium Falcon* swerving around it—knowing that at a later time the animation department would put a shadow across the surface of the rock to tie it all together. Then came the TIEs. Once we had the rock and the *Falcon* flying by it, we programmed and shot each of the TIEs separately. So we had the first TIE flying through, the second TIE flying through, and the third TIE flying through. But at this point in the composition we wanted the third TIE to collide with an asteroid, so we then programmed in the rock that the third TIE would collide with and flew it into the scene.

As each individual element is programmed, we shoot a black-and-white test that we

2.104 ***Frank Oz (right) setting up shop in Yoda's world of fairy-tale miniature, with Lucas standing in for Luke.***
2.105 ***Luke is full of doubts about the little creature, the Force, and the food. He is a little boy lost in the dark forest.***

2.106 ***Darth Vader's master, the Emperor (Ian McDiarmid) makes his first appearance in the series. McDiarmid was cast in* Return of the Jedi, *so his appearance in this scene was added retroactively for the 2004 DVD release, which also includes additional dialogue.***
2.107 ***Rick Baker (right) created a mask for an actress, who played the part of the Emperor and mouthed the words, which were voiced by Clive Revill in the original film.***
2.108 ***A January 1979 sketch by Ralph McQuarrie of Vader talking with a hologram of the Emperor. McQuarrie put forward the idea that the Emperor changed form depending upon his mood and speech, but it was not what Lucas was looking for.***



2.106

can process right on the spot to preview the move. Since it's negative film stock, the image is positioned against a clear background. Therefore we can multipack up to six or eight of these tests in a custom viewer and check all the elements at once to make sure everything's fitting together right. Assuming it is, we can then start filling in the composition.

In this case, we added quite a few more rocks to make the asteroid field look really dense. Then, to make it even more precarious-looking, we had some of the rocks flying in one direction and some in another. Then there were three background paintings of more rocks that were filmed with a multi-plane technique — and of course a star field.

So by the time you've shot four ships, 10 or 12 separate rock elements, three background paintings, a star field, plus miscellaneous explosions and shadows and lasers, you wind up with maybe 25 separately photographed pieces of film each of which has to be broken down into color separations and each of which has to have all the intermediate blue-screen steps to extract mattes.

So all together, you have maybe a hundred and twenty pieces of film involved. And I'll tell you, the poor guy who runs the optical printer has really got to love his work, because he has to put it all together and make sure the color balance is just right and all the matte lines are gone. That particular shot had to be put together about four times to get it just perfect.

2.107

There was a day shift and a night shift schedule for the two cameras. The space scenes were scheduled for the beginning because they were straightforward, and this allowed time for tests to be made on how to shoot the asteroids, the Snow Battle, and the Cloud City shots.

Richard Edlund The locales chosen for the battle sequence were not in deep space, but on a snow planet. This meant that the blue-screen traveling matte process which we depend heavily on for building up our shots had to be revised and perfected, since the backgrounds were now going to be white

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2.109

2.109 ***The space slug, a hand puppet, leaves its hole in an attempt to catch its prey.***
2.110 ***Chewie, Leia, and Han venture into the toxic atmosphere of the cavern.***
2.111 ***Joe Johnston's Moby Dick–esque take on the space slug.***

instead of black, and any matte lines would show glaringly.

Matte lines are only part of the problem. Our procedure is to shoot each object or actor to be matted in as a separate element of the shot, so the quality of lighting and apparent effect of atmosphere on each element as well as color balance must match. The main thing was not to let the director down by having flaws in the effects material which would disrupt the dramatic train of action.

The pace was relentless. Tests were carried out, processed, and checked. After lighting tests, the eight-foot Star Destroyer was shot throughout the week of June 14–18 and in the weeks following. The asteroids were shot in various ways—in bulk as a painting of the asteroid belt, and as a box of rotating asteroids. However, from the week beginning June 25 individual asteroids were shot rotating and moving in all directions.

Ken Ralston Just for laughs, we went out and bought a bunch of potatoes at the local store. We stuck those on rods and we started shooting potatoes, but not telling anybody. No one ever knew, but if you know where to look, they're hilarious. They look pretty much like the rocks; they're just smoother and go flying by the cockpit.

2.111

Ambiguities

The main unit began work on scene 379 on June 12. Leia, Chewie, C-3PO—held hostage by Darth Vader—are forced to watch Han Solo be frozen, possibly to death, in the carbon-freezing chamber on Cloud City.

Irvin Kershner It was one of the really challenging scenes. We have all of the principles together there in one scene. That set was suspended about 25 feet in the air. We had so much steam and so many lights! The steam really stayed with us. It took five days to shoot that four-minute scene. We had to rush, rush, rush to film for eight and a half hours to get 60 seconds of film. Many of the shots that look the easiest on the screen took the longest to film; days of work for a few seconds. And I mean a few seconds!

Kershner consented to be wired with a microphone by Alan Arnold for the filming on June 12. The result was a glimpse into his process, and that of his cast. Kershner strode onto Stage 4 at precisely 8:00 a.m. as cinematographer Peter Suschitzky was lighting the set for the master shot of the group's entrance. Kershner climbed a tight stairway to join him atop the central platform.

Irvin Kershner I want to steam it all up. I would like to see figures through steam. I know that's hard on the light because steam washes your light out. I want it all hazy, all figures in space.

Kershner positions the actors.

"I think George's success has a lot to do with hard work. I think that's a much overlooked explanation of his career."
Harrison Ford

2.112

2.113

Irvin Kershner (Peering through camera) I wonder where the strongest shot is when bringing the entire group in. Is there no other way than along that ramp? (Suddenly spotting an angle from the top of a flight of stairs leading from the platform) Wait a minute. There's something nice here. High angle! Oh, yes, this works. I never looked up here before. That's the trouble with this set. You can't get away from it to look at it! Watch it, Dave!

Assistant Director David Tomblin narrowly misses falling off the set. An hour later the main camera angle is chosen and the guards are positioned. Kershner looks at the setup through different lenses; he refers to their focal lengths in millimeters.

Irvin Kershner Oh, boy. I've got it. Got it! Hold it. I saw something really interesting through the 150. You can see their feet. Look what happens.

Peter Suschitzky You want to be in that tight?

Irvin Kershner Yes, yes.

Peter Suschitzky You don't want to see a wide angle?

Irvin Kershner It looks so good this way. Let me look at it with the 100 now. The 100 looks great, too.

2.112 ***Diminutive actor Deep Roy donned the mask and costume for perspective shots, such as when Yoda walks away from Luke. Roy did this by walking on his knees.***

2.113 ***Irvin Kershner: "We wanted your eyes and the emotions to be so occupied in the first part of the film that you believe everything that follows, that you become unaware of cuts and other photographic devices; that the movie goes directly to the subconscious—to become a dreamlike state."***

2.114 ***The Force is strong with Luke, but the great frustration for Yoda is that he is still too youthful and impulsive to be a Jedi.***

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332 CONTINUED 332

Artoo turns back to Luke. A small metal electrode projects out of Artoo and rests on Luke's chest. There is a concerned whistle from the droid, a short electronic yap, and Luke jumps awake with a start. The young Jedi shakes his head clear and rubs his shoulder. He is very angry; his glare moves between Yoda and the two glowing balls.

YODA
(jovial)
Concentration Heh? Concentration.

LUKE
(pissed)
I thought those seekers were set for stun!

YODA
That they are.

LUKE
They're a lot stronger then I'm used to.

YODA
That would matter not were The Force flowing through you. Higher you'd jump! Faster you'd move! Open yourself to The Force you must.

Artoo scoots away as the fed-up Luke grabs his laser sword from the mud, ignites it and jumps up.

LUKE
I'm open to it now! I feel it. Come on you little flying blasters!

As he moves toward the hovering balls with a poised saber and ferocious look, they draw away, retreating to the area around Yoda's head.

YODA
No, no. This will not do. Anger is what you feel.

LUKE
But I can feel The Force!

YODA
Anger, fear, aggression! The dark side of The Force are they. Easily

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2.115

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332 CONTINUED 332

YODA (Continued)
they flow ... quick to join you in a fight. Beware, beware, beware of them. A heavy price is paid for the power they bring.

Luke lowers his light saber, confused.

LUKE
Price? What do you mean.

YODA
The dark side beckons. But if once start you down the dark path, forever will it dominate your destiny. Consume you it will ... as it did Obi-wan's apprentice.

LUKE
Lord Vader ... Is the dark side stronger?

YODA
No, no. Easier, quicker, more seductive.

LUKE
But how am I to know the good side from the bad?

YODA
You will know. When you are at peace ... calm ... passive. A Jedi uses The Force for knowledge and defense. Never for attack.

LUKE
But tell me why ...

YODA
No! There is no why. Nothing more will I tell you now. Clear your mind of questions ... Quiet now be ... at peace ...

Luke stops protesting, relaxes his body.

YODA
... Yes ... calm ...

Luke close his eyes, tries to clear his thoughts.

YODA
(soothing)
... passive ... Let yourself go ...

SWE 5D 2/20/79 CONTINUED

2.116

2.115–116 ***These script pages show Luke's anger as he prepares to work with the training remotes (seeker balls) and Yoda's subsequent lecture about the dark side of the Force. This scene was later reworked so that Yoda spoke when Luke was running through the forest. Lucas devised Yoda's broken speech pattern, believing:"People are not going to listen to this dialogue, because it's basically a lecture. I've got to give him a way of speaking that you can understand, but you have to think about it."***

2.117

Peter Suschitzky Maybe we can combine the two.

Irvin Kershner Yes let's have a couple of cameras up there.

He calls for a run-through with stand-ins.

Irvin Kershner Action! I like the heads going out for a moment then the heads appearing then going out. And this mechanical claw, rising as they come around: I like that all this is out of focus.

Peter Suschitzky While you're here, have a look at a 50.

Irvin Kershner It becomes just an ordinary walk with a 50. With a long lens, it's not an ordinary walk. I want to bring them in on some crazy shot so you don't know where they are. They stop. You see them look over. Then I'll cut into a couple of close-ups of Vader and Lando. When Vader says, "Put him in the carbon freeze—" Boom! Cut to a close-up of the reaction. Cut back to the long shot as the Wookiee goes crazy. Everything starts happening. People start running. So, for a moment, you see the whole thing. But I want to withhold it. I don't want to give it all at one go.

Harrison Ford goes to Kersh's trailer to talk. It is now 11:00 a.m.

Irvin Kershner One thing I discovered that is going to affect us crucially is, you have no way of knowing that you are the one they are going to put in the carbon freeze. They bring all three of you in, but you don't know anything. The Princess doesn't know anything. She just senses danger. None of you has ever been in this place. You don't know what this place is. That's the reality of the situation—so we have to add some lines.

Harrison Ford Yeah, there's something missing. I'm on my way to an appalling fate and, well, it's no time for a speech, but I should say something, try to talk my way out.

Irvin Kershner You've got heavily armed people all around you. Why do you think that Chewie and Leia have been brought in, too? I know why they are brought in. It came to me last night. They are brought in so you will not make problems. If you try to make a break, if you try to do anything so as not to go into that pit, they'll kill Chewie and Leia, too. They use them to subdue you.

Harrison Ford But they don't use them well enough, do they? Chewie tries to fight them off, but I don't raise a hand to help him.

Irvin Kershner No, actually you stop him so he won't get himself killed.

Harrison Ford But I stop him before I know that if he fights he'll get himself killed. It's in Han's character to join Chewie in the fight. The bargain I'm likely to keep quiet for is if I'm convinced that Leia is safe because Lando has taken a shine to her.

Irvin Kershner So we need another scene.

Harrison Ford No, all I have to do is ask Lando, "What is going to happen to Leia?"

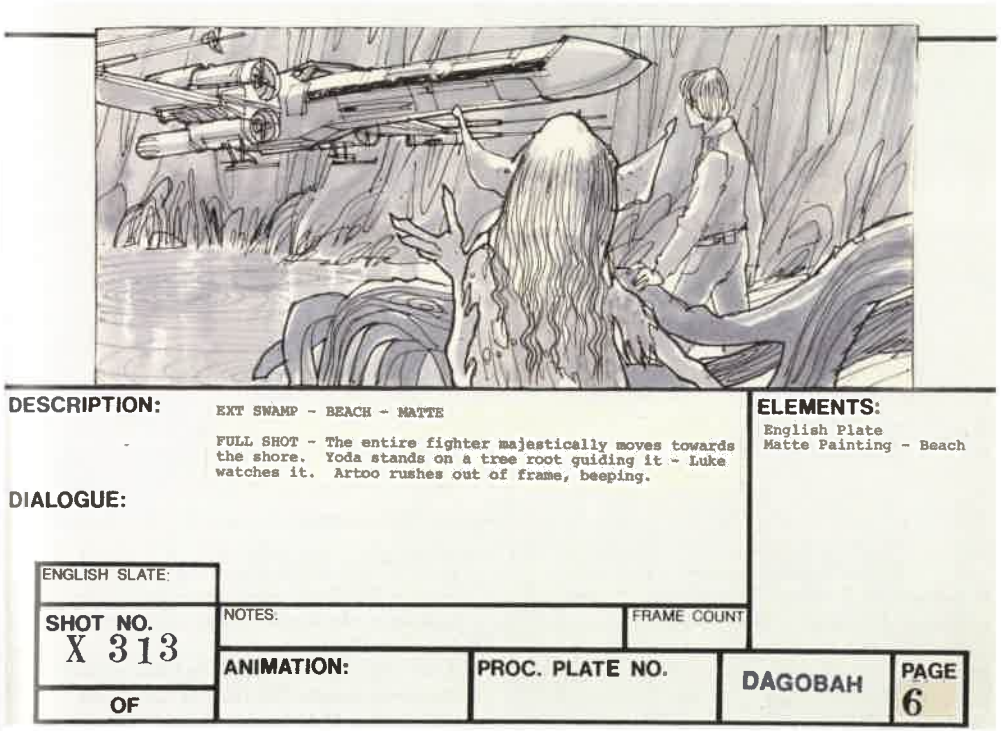
Irvin Kershner "What is going to happen to them?"

Harrison Ford No—to her.

Irvin Kershner All right, her.

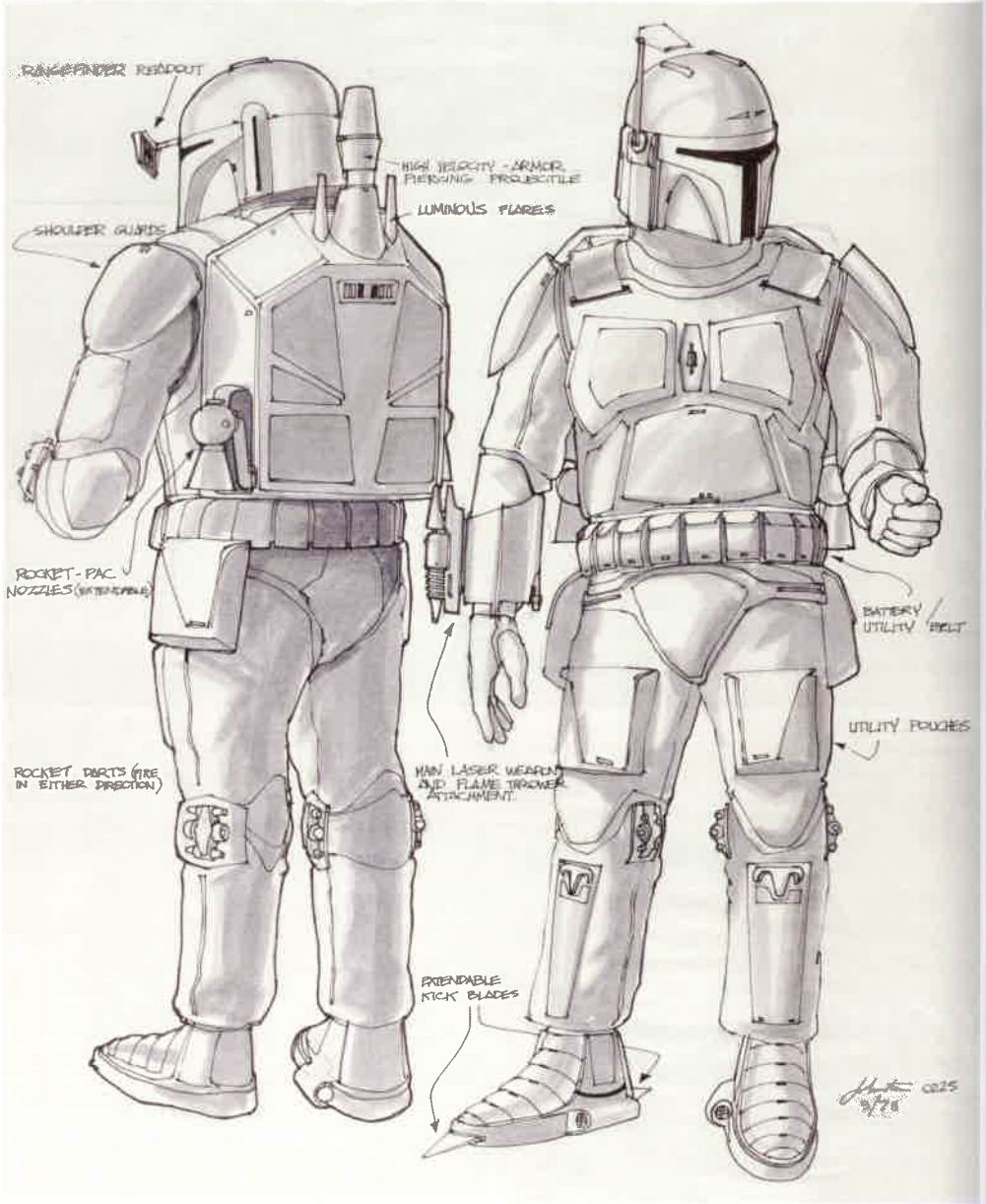
Harrison Ford And he says, "She's too beautiful to harm." Something on that level: You know what I mean?

Irvin Kershner He could say, "I'll see she's all right."



2.118

2.117 ***When Luke fails to raise his X-wing from the water, and loses hope for his future, Yoda quietly concentrates and does it himself to show what is possible, rather than to demonstrate his power.***
2.118 ***Joe Johnston's storyboard of Yoda guiding the X-wing to land. It was eventually filmed from a different angle.***



2.119

2.119 ***Both Ralph McQuarrie and Joe Johnston developed Boba Fett's look and devices in early 1978. This Johnston design lists many of the gadgets.***

2.120 ***Electronics, flashing lights, and even a flamethrower were built into the costume, the latter being demonstrated by Alan Harris.***

2.121 ***The white dented helmet of Boba Fett was created in the UK and then shipped to ILM in the United States.***

Harrison Ford Let's just look at this, okay? Vader says, "Put him in the carbon-freezing chamber," and Boba Fett says, "What if he doesn't survive?" It takes a moment for everyone to realize how callous it all is. But there are still questions to be answered. For example, what about Leia?

Irvin Kershner You still assume they're going to do something to Leia, too, but you're the one who's going to be the guinea pig.

Harrison Ford But I don't think there should be any "buddy-buddy" stuff with Lando.

Irvin Kershner Of course not. Lando, after all, is acting out of expediency. Wait. There is something interesting developing here. "What's up, buddy?" "What's up, pal?" That's your line to Lando.

Harrison Ford But I come in with my hands chained! That gives me an idea of what's up. I'm the only one who's manacled.

Irvin Kershner Right. But I don't think you should be manacled when they send you down to the pit.

Harrison Ford I think I should be manacled. It won't stop the love scene. I don't have to put my arms around Leia to kiss her. I can't see how they would indulge in more than a straight kiss in such circumstances. It has to be rough and brisk and over with.

Irvin Kershner Absolutely. I don't intend to mess around.

Harrison Ford As I pass by her, I think Leia ought to say very simply, "I love you."

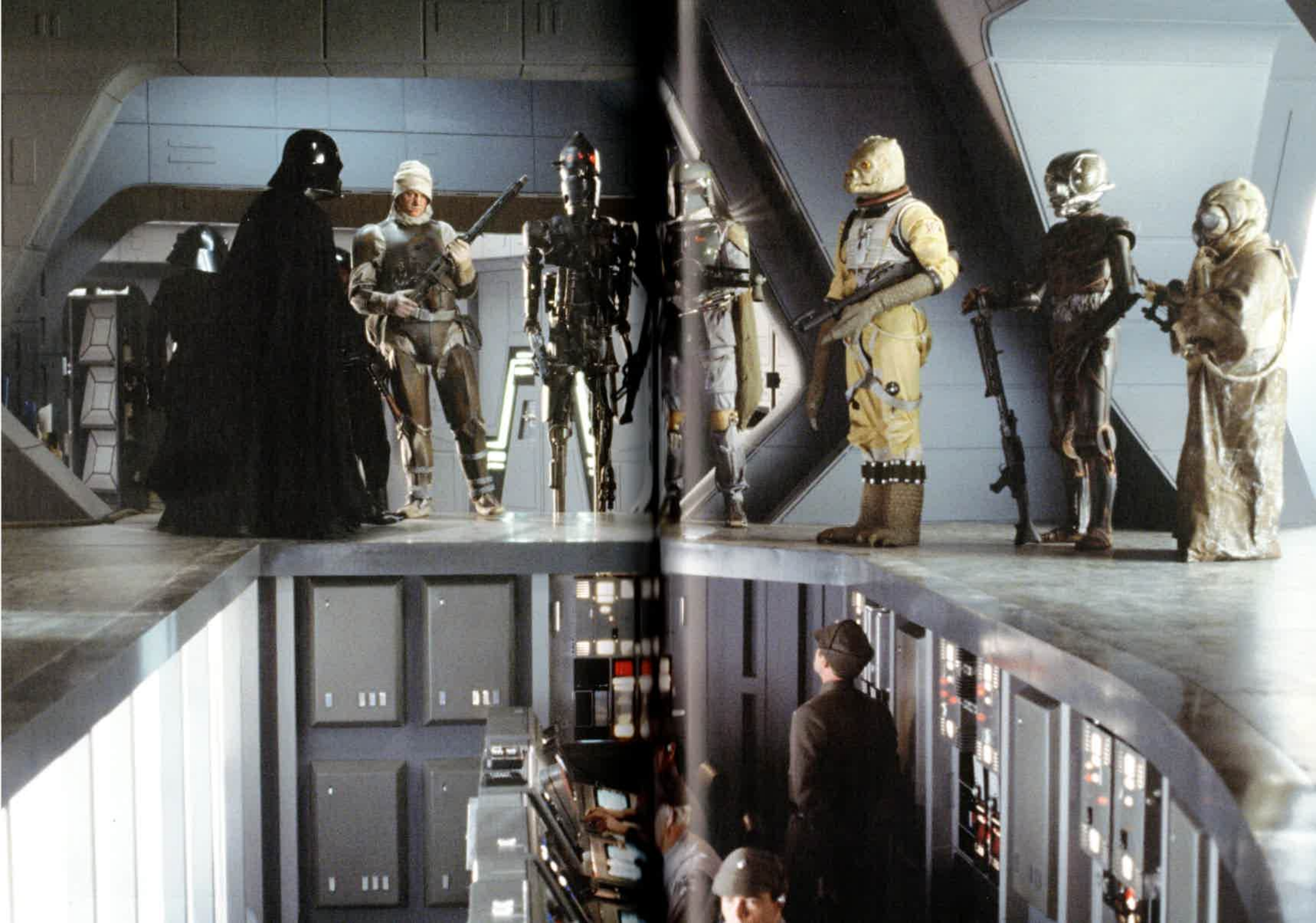
Irvin Kershner (Tries it out) "I love you." And you say, "Just remember that, Leia, because I'll be back." You've got to say, "I'll be back." You must. It's almost contractual!

Harrison Ford If she says, "I love you," and I say, "I know," that's beautiful and acceptable and funny.

The first shot rolls at 1:12 p.m. and by 1:45 p.m. they have made four takes.

2.120

2.121



2.124

2.122 ***Darth Vader assigns bounty hunters (Dengar, IG-88, Boba Fett, Bossk, 4-LOM, Zuckuss) to find the Millennium Falcon.***
2.123 ***Before he can become a Jedi, Luke must not only master his physical self, as he does here, but also the inner demons that drive him.***
2.124 ***In the dark place, Luke confronts Darth Vader, both a prediction of the future and a secret being unveiled by his unconscious.***

Irvin Kershner Cut. Boba Fett started walking too soon. He screwed me up.

David Tomblin You want to go again?

Irvin Kershner Right away.

David Tomblin One more try, please. Boba, wait till Vader stops before you go across. Okay? Right, here we go. ACTION!

Irvin Kershner Cut! Print it. Print those last two takes.

Kershner moves away from the camera, followed by David Tomblin.

David Tomblin What did you think of the last one, Kersh?

Irvin Kershner Perfect. In fact, it was very nearly good!

The cast and crew broke for lunch at 2:00 p.m. and at 4:38 p.m. shot the same action, but with the camera focused tightly on Boba Fett and the prisoners, panning with them as they walk into the scene.

The following day the full dialogue of the scene, including Han's funny and poignant line "I know," was performed and filmed. This complex scene continued with the main unit on June 22 and 25, and then the second unit did pick-ups and close-ups on July 11, 16, 20, 23, 24, and August 2, for a total of 39 setups.

Irvin Kershner I want my characters to have ambiguities that permit audiences to think.

2.125

From OP to ED

All the live-action Snow Battle scenes had been shot in March, and these had been cut together by Hirsch and Kershner in London. Lucas could now work on this sequence in Marin County by adding animatics to make a cut of the entire sequence. The process generated new ideas.

Miki Herman / Production Notes / July 2, 1979

Joe and George are redoing snow battle boards. Will need some more animatics.

With all the changes, the numbered storyboards were now out of numerical order. In July 1979 the shots were reorganized into 13 sections and renumbered so that the optical effects could be managed more efficiently.

EFX Shots

OP / Opening (Luke on the Tauntaun and Probe droid) / 18 boards

SR / Search and Rescue (Han Solo searching for Luke, in the snow) / 23

VH / Vader-Hoth (Darth Vader's entry into the fray) / 18

RH / Rebel-Hoth (Leia and the gang, holding the fort) / 12

M / Snow Battle (Including Walkers and Snowspeeders) / 165

HE / Hoth Escape / 18

VE / Vader-Emperor / 6

A / Asteroids / 65

LD / Luke-Dagobah / 17

2.125 ***The Millennium Falcon hides from the Empire by being too close to be seen. A large model of the Falcon and the Star Destroyer tower were made and filmed.***
2.126 ***Captain Needa (Michael Culver) takes full responsibility for losing the Millennium Falcon. Darth Vader accepts his apology.***

2.127

SP / Space Pursuit / 11
CC / Cloud City / 77
CE / Cloud City Escape / 28
ED / End / 9

The storyboards were redrawn with the latest designs and to include frame counts and what elements were to be included. For example board 196, which shows Rogue Junior's snowspeeder as it is about to crash head-on into Veers's walker, was renamed shot M152 (Frame Count: 41, Elements: Speeder-Hobbie-Crashes, Walker No. 1, Flak, Background (TBD)). At this stage, 467 visual effects shots were planned.

2.127 ***McQuarrie painted "Cloud City" July 16–18, 1978, and explained that the spectacular vista is meant to represent an earlier, more enlightened age: "A place for people to marvel at things."***

The Split Second

On June 25 Mark Hamill sustained an injury to the base of his left thumb while rehearsing the sword fight sequence with Vader. Hamill was ordered to rest, so with no alternative available, the main unit did not shoot on June 26 nor the next four days. After shooting with the second unit, Harrison Ford completed his role on June 29.

On June 27 the news broke that Alan Ladd Jr. would be leaving Twentieth Century Fox, although his resignation would not take effect until the winter.

George Lucas Laddie was our mentor there and he was the one watching over us. With him gone, we know that the studio people are not giant fans and that the board is not that happy with us. Then the Bank of America said, "We're cancelling your loan. Pay us back now." Which was a little unrealistic.

The immediate effect was that there was no cash to make the payroll.

George Lucas All the money I had made from *Star Wars* was committed to this film, plus more, but I didn't want to go back to Fox and give them the movie because I'd have to give the rights back. I had to keep the picture going—anything that didn't involve me having to go back and negotiate

big time with Fox. I wanted my independence so badly.

To buy time, Lucasfilm switched to biweekly salary payment, and took $525,000 from Black Falcon — their merchandising and licensing company — to cover it.

However, a new loan, for $25 million was negotiated with the First National Bank of Boston.

George Lucas It became apparent that *Empire* was going to go even further over budget, further over schedule. It wasn't going to be $25 million, it was going to be closer to $30 million. We went to the bank and the bank said, "No, we're not giving you another dime." So I couldn't finish the movie. We were 30 percent away from finishing the movie and I was afraid I was going to have to go back to Fox and beg forgiveness. I would have to give them the movie, and then I wouldn't have my freedom.

Mark Hamill had been practicing fencing with Peter Diamond since March in preparation for Luke's face-to-face confrontation with Darth Vader.

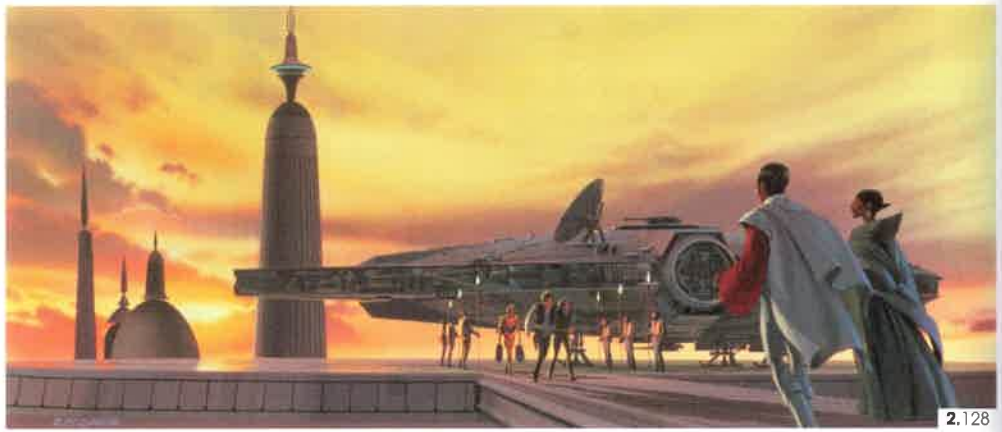
Mark Hamill Bob Anderson, who plays Darth Vader, is an Olympic fencer, and you couldn't fake the fight with him. It was choreographed like a dance, every move planned, and although it lasted a few minutes on screen, it took eight weeks to complete. It was shot in the Carbon-Freezing Chamber set, which was actually as hot as a sauna bath.

The first part of the duel, scene 384, was shot on July 2 and 3. Although the actors were rehearsed, the conditions were difficult.

Mark Hamill As it turns out, we never did a long-enough sequence so that I would have to remember every move. We'd say we're gonna do this bit, and we'd go over it. But it was good for my peace of mind that if they'd asked us to, we could have done the whole sword fight from start to finish.

Peter Diamond We had steam, slippery surfaces, very dangerous falls which could have happened unless we took extra precautions for the safety of the artists.

2.128 ***Ralph McQuarrie described "Dawn Greeting" (painted July 31–August 1, 1978) as his favorite for* The Empire Strikes Back.**
2.129 ***After filming was completed on the Main Hangar set, the set was struck with only the full-size* Millennium Falcon *remaining. The* Falcon *was rotated and the landing platform constructed around it. The final shot was achieved using a matte painted by McQuarrie.***



2.128

2.129

Bob Anderson That uniform was terrible. I'm six feet one, and I had three extra inches on my helmet and two inches on my boots. I had a couple of cloaks on. Quite often, I could see only Mark's feet, so I was doing it virtually blindfolded.

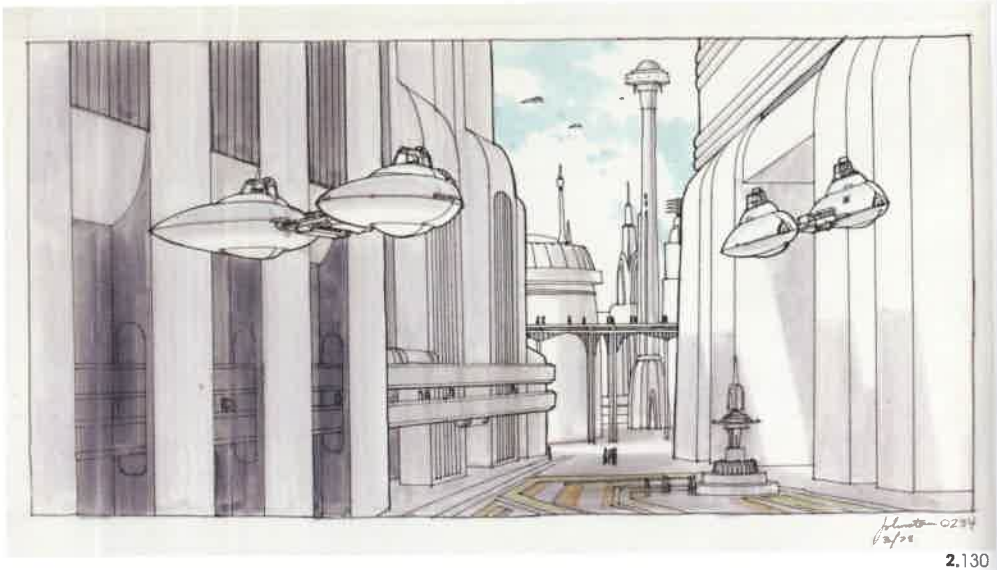
Tempers boiled over.

Gary Kurtz Mark and Kersh both got angry. They were working under very difficult circumstances. I think Kersh felt that Mark wasn't listening to what he was saying about how he was doing something, and Mark felt that Kersh was acting out everything for him and he didn't feel good about that. Now it's gotten to the point where I've made sure that they talk at the beginning of each day and go over the material in advance.

On July 11 and 12 Luke, Leia, and the droids were in the Medical Bay of the Star Cruiser looking out into the galaxy as Lando and Chewie go off on a mission, which brings the film to a bittersweet end. On July 13 Billy Dee Williams completed his role as Lando. The production was 35 days over budget.

George Lucas I'm faced with a situation where everything I own, everything I ever earned, is wrapped up in this picture. If it isn't a success not only could I lose everything, but I could also end up being millions of dollars in debt, which would be very difficult to get out from under. It would probably take me the rest of my life just to get back even again. That worries me.

Everybody says, "Oh, don't worry, the film will be a huge success," and I'm sure it will be, but if it is just one of those mildly successful film sequels, I'd lose everything. It has to be the biggest grossing sequel of all time for me to break even.



2.130

A movie company operates on the split second, like a football game. If you are not there when the decision has to be made, you lose the moment. Soon those moments add up to hours, days, weeks.

Showing up every few weeks or so didn't work anymore. I had to be there every day and I had to be helping Kersh, which developed into a lot of work.

Daily Production Report / July 16, 1979
George and Marcia Lucas arrived in London from San Francisco, Sunday 15 July.

Irvin Kershner George appeared one day in England with a banker from Boston. George told me that they were trying to get some extra money. We showed them some sequences and they thanked me. I had no awareness of what was going on behind the scenes financially. No one clued me in, no one asked me, no one told me. I just did my work.

George Lucas The first thing I do when I arrive here is catch up on the cut film. Because of the time pressure, my main concern at this point is to work on the second cut while the editor works on the first cut. That way, when we get finished, we can be six weeks ahead of ourselves.

For three days, from July 16 onward, shooting of the duel between Luke and Vader in the Carbon-Freezing Chamber continued, as Luke is disarmed and forced into the freezing unit but escapes thanks to his training. Meanwhile, after finishing her scenes with the second unit on July 17, Carrie Fisher completed her role and returned to the United States.

Mark Hamill and David Prowse, as well as their stunt doubles, Colin Skeaping and Bob Anderson, continued the grueling fight on the Reactor Control Room set on Stage 1 from July 19 for four days.

In this scene Vader uses the Force to pick up objects and throw them at Luke. Luke tries to deflect them with his lightsaber, but he is overwhelmed. This scene has its origins in Lucas's second draft of Star Wars, *when Darth Vader confronts Deak Starkiller in the opening scene.*

George Lucas / *Adventures of the Starkiller* / Second Draft / January 28, 1975
VADER At last we meet!
DEAK With so much commotion, I expected your master, not merely a servant.

Vader is angered by this remark. Taking a deep breath, he raises his arms and every object that isn't bolted down is picked up by an invisible force and hurled at the young Jedi. When the objects reach about two feet of Deak, they are deflected by an invisible shield which surrounds him.

DEAK The Bogan is strong with you; but not nearly strong enough. I'm afraid you'll have to use your weapon, if you're able.

2.131

2.132

2.130 ***The high walls, tiled streets with fountains, and distant palaces in Johnston's March 1978 sketch deliberately evoke such ancient capitals as Venice and Byzantium (now Istanbul).***
2.131 ***"Cloud Cars over Cloud City with Flying Beasties" (painted June 12–15, 1978) by McQuarrie was based entirely on a Joe Johnston sketch. Johnston also designed the cloud cars—although they have no wings, and their means of flight was unknown, the power comes from the device between the two pods.***
2.132 ***The first ideas for the film in late 1977 and early 1978 introduced a noble race of aliens that ride manta ray–like beasts. Luke befriends them and becomes one of the tribe, so they help him rescue Leia, Han, and Chewie from the clutches of the Empire. They were written out of the film, but reappear in spirit as the Ewoks in* Return of the Jedi.

2.133

2.134

VADER I am Lord Darth Vader, first Knight of the Sith, and right hand to His Eminence Prince Espaa Valorum, the Master of the Bogan. You will not mock me, or my Master; for the Ashla is weak, and the FORCE OF OTHERS cannot save you now...

Lucas tried to include a variation of this scene in the original movie but was not able to. Now his vision was made manifest on Stage 1, but with some difficulty.

Daily Production Report / July 23, 1979

Note: Whilst performing stunts, Colin Skeaping injured his ankle and Bob Anderson received a blow on head. Both are able to continue working.

On July 24 the First National Bank of Boston agreed to refinance the original loan up to $31 million, with Twentieth Century Fox guaranteeing $3 million above the $28 million in return for extra points on the distribution deal.

George Lucas We managed to do it in a way that I paid Fox just a little bit more money. But they didn't get any of the licensing and they didn't get any of the sequels.

If I had to pay a few extra points, I could do that. I think Fox was just as concerned as we were that the movie get finished.

Merely a Guide

On July 25 Mark Hamill and David Prowse shot the scene where Luke enters the tree cave on Dagobah and confronts, then beheads Darth Vader only to discover his own face under the mask.

Over six days (July 26, 27, 31, August 1–3) Hamill, Prowse, and Bob Anderson shot the duel as it reached its shocking conclusion on the gantry and pinnacle. The shot of Luke's right hand being cut off was filmed on July 27 in three takes and with two cameras. The scene was repeated multiple times with different lenses, different framings, and different angles. Kershner knew that this was the key scene of the movie and was keen to capture it in full.

Mark Hamill Everyone got a bogus script. Kershner would tell us to memorize our lines and eat the script. Then dummy scripts were leaked to the press. The most popular one had a scene where the heads of Han Solo and Darth Vader were fused together like Ray Milland and "Rosey" Greer in that old sci-fi flick *The Thing with Two Heads*, (1972), so I couldn't kill one without the other.

Irvin Kershner I knew Luke had a father and it was Darth Vader, but this was not in the script. There was a false page inserted. It was a total secret.

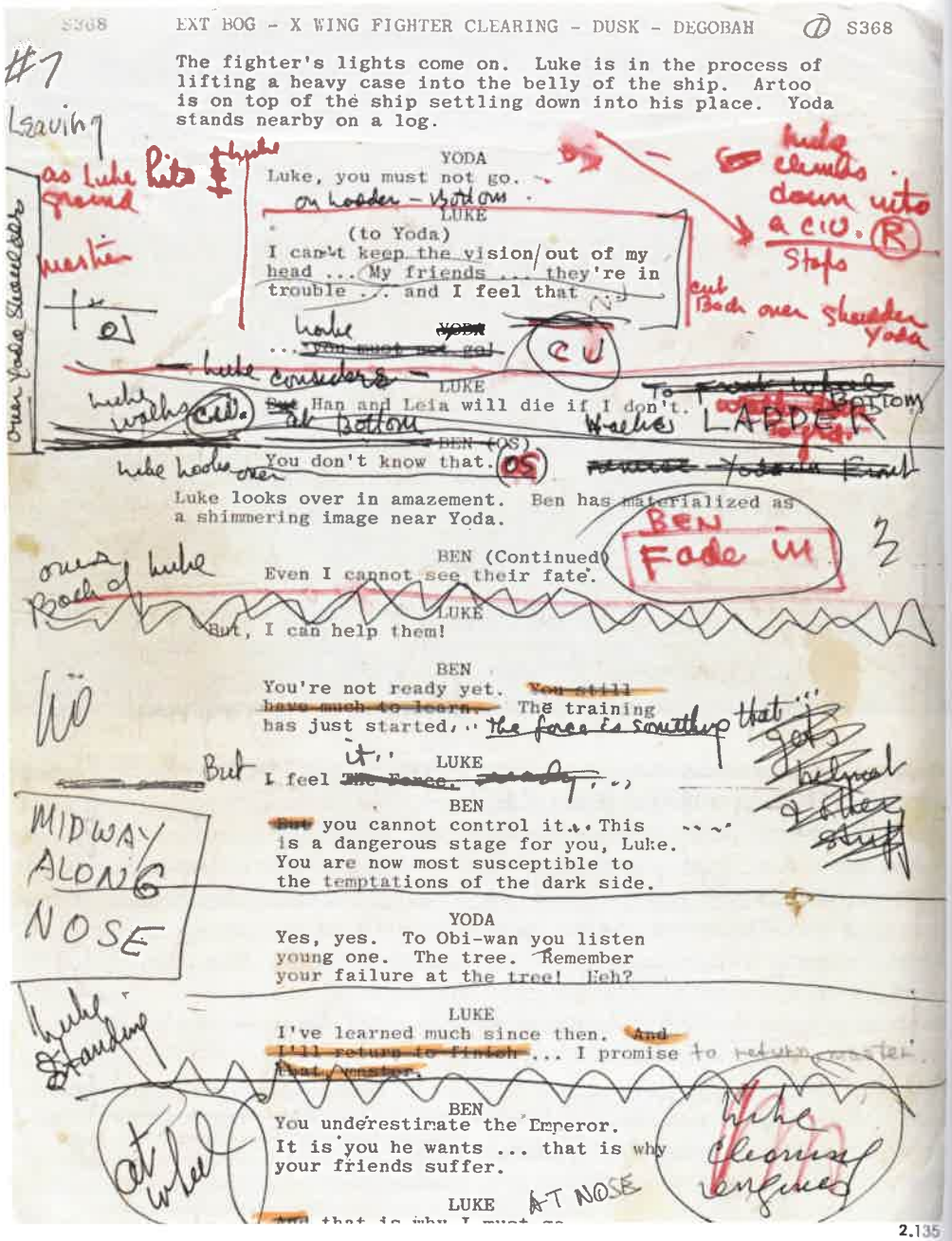
Kershner carefully confided the truth to Mark Hamill, the better to feed Luke's reactions during shooting. David Prowse did not know the secret line, so he did not say it. However, if they had spoken the real dialogue, it would not have been a problem.

Daily Shooting Log / Main Unit / July 26, 1979

No sound possible owing to wind machines,

2.133 ***Luke has progressed in his training but is determined to leave despite Yoda's protests. Yoda: "Leave now, help them you could, but you would destroy all for which they have fought and suffered."***

2.134 ***Luke Skywalker, framed for maximum solitude in the semi-distance and bid farewell by a loved one whose back is to us, could be in a John Ford movie:* Stagecoach *(1939),* My Darling Clementine *(1946),* The Searchers *(1956). Lucas often likens the* Star Wars *films to classic Westerns.***


S368
EXT BOG - X WING FIGHTER CLEARING - DUSK - DEGOBAH
S368
The fighter's lights come on. Luke is in the process of lifting a heavy case into the belly of the ship. Artoo is on top of the ship settling down into his place. Yoda stands nearby on a log.
YODA
Luke, you must not go.
LUKE
(to Yoda)
I can't keep the vision out of my head ... My friends ... they're in trouble ... and I feel that ...
LUKE
Han and Leia will die if I don't.
BEN (OS)
You don't know that.
Luke looks over in amazement. Ben has materialized as a shimmering image near Yoda.
BEN (Continued)
Even I cannot see their fate.
LUKE
But, I can help them!
BEN
You're not ready yet. You still have much to learn. The training has just started, but you cannot control it. This is a dangerous stage for you, Luke. You are now most susceptible to the temptations of the dark side.
YODA
Yes, yes. To Obi-wan you listen young one. The tree. Remember your failure at the tree! Heh?
LUKE
I've learned much since then. And I'll return to finish ... I promise to return sooner.
BEN
You underestimate the Emperor. It is you he wants ... that is why your friends suffer.
LUKE
AT NOSE
BEN
Fade in
LADDER
MIDWAY ALONG NOSE

2.135

2.135 ***This heavily marked script page gives an indication of how thoroughly subject to revision and rethinking Luke's inner journey was in the mind of Lucas and his collaborators.***

2.136

so I don't know what the principals were saying. The above notes are merely a guide.

There were five more days of filming with the second unit, giving a total of 38 setups and 116 takes for the scene.

Irvin Kershner George came up with an idea for a bridging sequence of just about fifteen seconds in duration: Luke putting on some flying gear while talking to a robot. So I said, "Go ahead and shoot it." It took him an hour and he did 28 takes! It's a cute little sequence and leads to a major one.

2.137

Lucas directed scene S60, where Luke gets into his flying suit while talking to the medical robot, on July 30.

After some pickup shots on the Carbon-Freezing Chamber set on August 2 Peter Mayhew completed his role in the movie. David Prowse finished the next day.

2.136–137 ***Han tries to resume his interrupted kiss with Leia, but when the actors filmed the scene on April 6 and 9, 1979, it seemed too obvious. The scene was rewritten with Leia putting a damper on Han's ardor by pointing out that he plans to leave her, so there is no future for their relationship. Retakes were shot on April 17.***

2.138

A Gentler World

Frank Oz My job is to make a character come to life, making him varied, contradictory, and complex on several levels. It took me and three other people to work Yoda. I work with my hand in him. My thumb would be his mouth; my middle finger is up on his brow; my index finger and my fourth finger are his upper palate. Then somebody else will work the ears, somebody the eyes, and still somebody else will operate the hand.

The other operators were Kathryn Mullen, Wendy Midener Froud, and, when required, David Barclay.

George Lucas This was a real leap, because if the puppet didn't work, the whole film was going to fail.

Frank Oz The biography I wrote of Yoda is several pages. I had a lot of specifics about what he liked to eat and how old he was. But what hit me most was that I think he came from a more formal time. The guy's 800 years old and somehow he wound up on Dagobah, on this planet all by himself, because of all the troubles around the universe. This was no longer his time. He came from a gentler world.

Oz prepared Yoda's voice by recording old men talking in the street.

Frank Oz I needed to hear the vocal structure as well as an old man's rhythm and breathing pattern. In the end, though, once I was on the set and working Yoda, the voice was there. It was the voice I had felt in my heart all the time.

Irvin Kershner The script needed cutting, particularly the upcoming swamp planet scenes of Luke's meeting with Yoda. It's better to cut out parts now instead of shooting more than we need. George took the problem away to his workbench, analyzed it, and made the compressions.

Lucas's revisions were made and inserted into the script on July 23 and August 24. The main

2.138 ***"Vader's Dining Room" was painted by Ralph McQuarrie. Lord Vader, meet Han Solo. This is the saga's first and only encounter between these two. It does not end well for Solo. Note the serape draped across the shoulder of Boba Fett—his character was conceived in homage to Clint Eastwood's "Man with No Name."***
2.139–140 ***Han is quick on the draw, but Vader uses the Force to stop the shots and disarm him.***

2.139

2.140

2.141

unit began filming the Bog Planet scenes on August 6 with Luke in Yoda's house.

Alan Arnold Yoda's house is the tiniest set in the film, yet one of the most interesting. It's a nest into which the cameras peer like investigators at the improbable life within while technicians observe on nearby video screens.

Irvin Kershner I'd have my television set and the stuff in my ears and say, "Yoda stand up." Yoda would stand up. "You're too straight. Hump down a little. Too much. OK . . . Bring your left shoulder up a little. Right. What I want you to do as you're talking is take a little step. No, a small step. That's right. It's difficult to make that step because you're very old. Sigh when you take that step. Now, look up at Mark." But the eyes were focused for something close, so we'd have to refocus them. Then I'd say, "Your left eye is more focused than your right eye." So the little eyelid would lift up. "Now, tilt your head slightly to your right and bring your right ear down slightly. Fine. Now start your line, take the step and sigh. OK, try it again." Finally after hours and hours of work, it started to happen.

The main unit shot for another two days in Yoda's house, and then moved to the Bog Clearing for three days to film scene 283, where Luke meets Yoda for the first time.

Mark Hamill For one and a half months, I was the only human being on the call sheet. There were four people manipulating Yoda, but they were always out of sight. Otherwise there were puppets, machines, birds, snakes, lizards, water tanks, and monsters. Real lovely friends and neighbors. Yoda would be taken away, to be kept in secret, during the close-ups of me. So I would be reacting to a yardstick they put in his place. And Kershner was busy making sure the snakes and iguanas weren't crawling into the frame at the wrong time. So I was the last thing on his mind.

There were three days in the Bog Clearing to shoot scene 368, Luke's departure from Dagobah. Oz spent three more days to complete his performance as Yoda. Oz performed from August 6 to 18 with only one day off.

Frank Oz During the two weeks of filming Yoda's scenes our main concern was getting the complex mechanics of the character to work right, and then I could do the acting. It was highly specific work and a very challenging thing to do. Yoda is not a Muppet. We're talking about moving an eyeball a quarter of an inch. All of his movements had to happen in the right sequence and in harmony with each other. I think it was the hardest thing I've ever done.

The Moral Dilemma

The remainder of August and part of September were given over to Luke on Dagobah, filming Luke training, and landing on Dagobah — all the shots that did not require a performance from Frank Oz as Yoda.

Alec Guinness arrived on set on September 5 for one day to record his offscreen lines and film his appearance as a Force ghost.

Alan Arnold An hour after arriving, Sir Alec was ready on the set, looking benign in his Franciscan-style cloak and cowl, the very essence of paternal love and fortitude. When Mark Hamill arrived they reminisced for a minute or two and then went into rehearsal. Kersh

2.141 ***Han Solo undergoes torture at the behest of Vader.***
2.142 ***Darth Vader agrees to hand Han over to Boba Fett so the bounty hunter can collect a fee from Jabba the Hutt, much to the consternation of Lando (Billy Dee Williams).***

had two cameras pointed toward a velvet backing before which Ben would give Luke Skywalker wise counsel. During the rehearsal Guinness raised a hand to shade his eyes from the harsh light, fluffed twice, and winced when a camera gear slipped noisily. But during the takes his gaze was unflinching, the eyes strong and steady, and a speech that in itself had no great profundity was given the ring of wisdom.

Irvin Kershner That's the magic of it. It's the authority. He dissected every word, each gesture in a way only great actors do. It is the timbre, the subtle movements that make the difference. It's what makes actors great. Yes, we might have been able to do without him, but this man made the role his own. It's never the same if you have someone else in a role an actor like that has created.

Alec Guinness I don't think I'm on the screen for more than 10 seconds. When they asked me if I'd do it I said I would if they didn't give me screen credit. I felt it would be false to have my name stuck up there with the title. Some kids who liked *Star Wars* might think, "Oh good! We'll see Obi-whatever-his-name-was again" — and then feel cheated. So I made it a condition that I was not billed. Anyway, I don't say more than three lines in the picture.

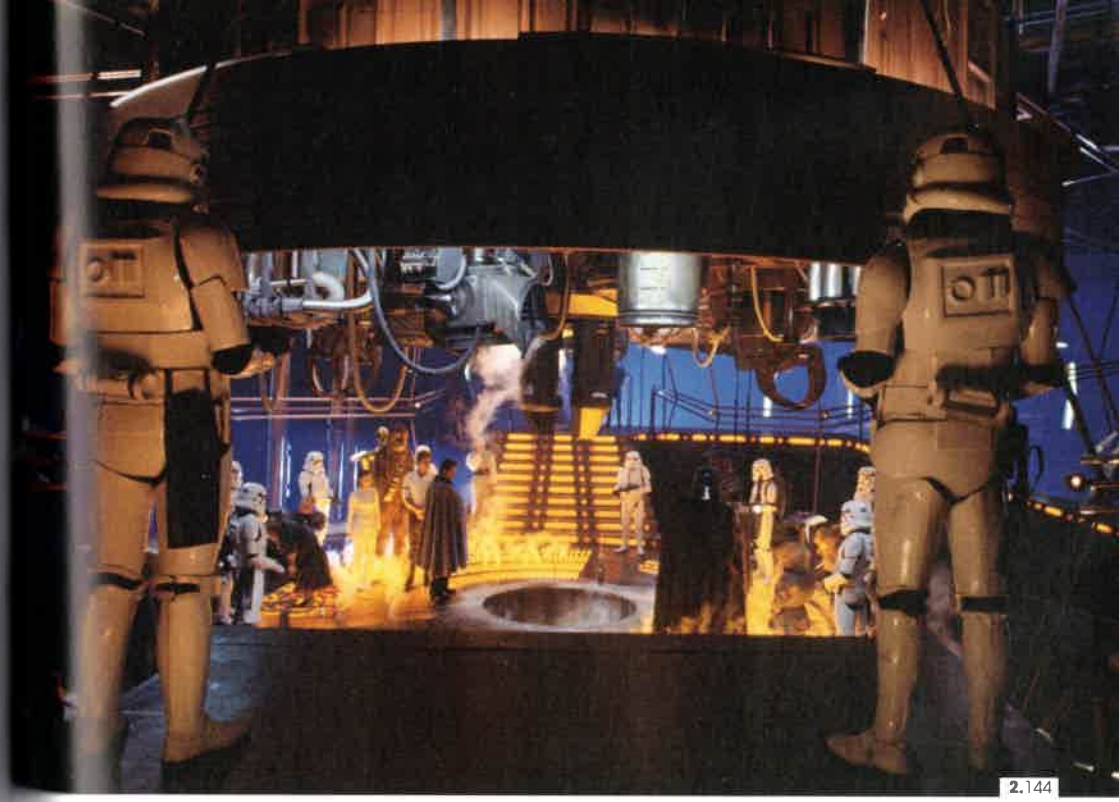
Lucas returned home to San Francisco on August 25. Kershner's last day on set was September 7, when he shot scene 359.

***The Empire Strikes Back* / Fifth Draft Script / February 20, 1979**

EXT BOG — YODA'S HOUSE — DAY — DAGOBAH

In the clearing behind Yoda's house, Luke is standing on one hand again, but now Luke's face shows less strain and more concentration. Yoda is sitting in front of the young warrior, staring at his face. On the side of the clearing, two equipment cases slowly rise into the air, Artoo is watching, humming to himself, when suddenly he rises into the air. His little legs are kicking desperately and his head turns frantically, looking for help. Suddenly Luke holds four fingers off the ground. He is balancing on his thumb. We see Yoda laugh for the first time.

2.143



2.144

2.143 ***Han is led to his likely demise. His primary goal, now, as Ford told Kershner, is to protect Leia. This means keeping Chewie quiet — no easy task — so that Chewie and the Princess might live to fight another day.***

2.144 ***The double sense of both a descent into hell and an altar of heroic sacrifice is no accident, but evidence of thoughtful design.***

YODA Good, good, now be calm. Through the Force things you will see: other places, other thoughts, the future, the past, old friends long gone.

Luke suddenly becomes distressed.

LUKE No, Han! Leia!

The two packing boxes and Artoo fall to the ground with a crash, followed by Luke tumbling over.

In the dialogue that follows, Luke resolves to break his training so that he can try to save his friends. However, by staying and completing his training, as Kenobi and Yoda planned, he could save the galaxy.

Irvin Kershner This decision is the element of ambiguity that makes the picture's content so rich. His decision can be seen as character-strength or character-weakness, depending on how you look at it. What is more moral: to try to save the world or to attempt to rescue the friends closest to your heart? That is the moral dilemma at the root of the matter.

All that remained were stunts, inserts, and special effects shots. Hamill completed his role on

2.145

2.146

"I've taken a lot more chances in this story. It's a tragedy, a traditional second act. In the second act you always give your characters a problem. There are no real winners in* Empire *as there were in the first film, and for the characters, it's an emotional tragedy."

George Lucas

September 11 having worked 103 days of the production. Kenny Baker finished as R2-D2 on September 15.

Daily Production Report / September 24, 1979

COMPLETION OF PHOTOGRAPHY IN THE UNITED KINGDOM TODAY. UNIT DISMISSED 16:40 (4:40 p.m.)

There had been 144 shooting days—66 days over schedule; 264 of the 468 scenes in the script had been completed, and 21 new scenes had been created during filming. All that remained were for the outstanding scenes and visual effects to be completed by ILM.

An Illusion of Movement

The All Terrain Armored Transport or AT-AT walkers are the four-legged attack vehicles deployed by Darth Vader for the Snow Battle on Hoth.

Dennis Muren When George Lucas said there would be a full stop-motion department, the walkers had already been designed—they could look funny; their movements could have that odd look.

On February 5 Muren filmed Mardji the elephant at Marine World/Africa USA to get an idea of its locomotion for use as the basis for the walkers' movement.

George Lucas They shot animals and studied them against grids to study the motion, and then they practiced for months doing tests.

At the end of May motion tests were shot, and the movement informed the models that had to be designed, engineered, and built.

Joe Johnston If there was one person responsible for getting the walkers on the screen, it was Jon Berg. He developed the entire armature working from just a couple of my rough sketches. He sometimes worked 14 hours a day on that walker prototype. The only time he changed something from my sketches was when there was a mechanical problem—minor changes to make it animatable.

Phil Tippett It was a minor miracle of engineering.

Jon Berg Stop-motion is related in principle to cartoon animation. Each frame of film has individual movement. Where in cartoon animation it's an individual drawing, here we're working on a three-dimensional figure—individual movements photographed one frame at a time. When those are all run together at 24 frames a second you get an illusion of movement just like a cartoon does.

We have to clamp the model to the table, so it will give the illusion of maintaining bal-

2.145 ***Lando, remorseful, checks to make sure that Han is still alive within the carbonite. He betrayed his friend to save his city, as he saw it, and he vows to protect Leia.***

2.146 ***Leia and Chewie are shocked to see Han in carbonite for the first time.***

2.147

ance in any position you put it. If the leg is to move forward or the head is to move to the side we move that maybe a tenth of an inch to a quarter of an inch, depending on the speed that we want that to move, photograph that frame, go back, move it again and just repeat that process until we've accumulated a sufficient number of frames to simulate the action we want to create.

There are certain basic requirements. The figure has to be poseable; it has to hold that pose in each position you place it in without slipping or sliding, and it has to work *smoothly*. The movement must be as clean and precise as you can get it without a lot of resistance from the mechanics of the figure. We had a real good team. Tom St. Amand took my original prototype and built it, and worked for many months getting the parts manufactured for that: three stop-motion walkers; each were about (49 centimeters or) 19 or 20 inches long.

Throughout August tests were conducted on the walkers, both big and small models, as well as the walker sets and backgrounds.

Phil Tippett Generally, everything had to work the first time. The amount of testing we were able to do in the months preceding, on the fabrication and experimentation of movements, really paid off at that point.

2.147 ***Luke, having slipped into Cloud City, now stalks Darth Vader like a space-age James Bond.***
2.148 ***Boba Fett escorts Han Solo to Slave I and will soon be en route to Jabba the Hutt.***
2.149 ***Positioning himself between the two cameras, Irvin Kershner (left) directs the scene where Lando frees Chewie and Leia, but his reward is being choked by Chewie. Anthony Daniels (center, in brown suit) is delivering his line as C-3PO: "Trust him! Trust him!"***

2.149

2.150 ***Luke confronts Darth Vader. Vader: "The Force is with you, young Skywalker, but you are not a Jedi yet."***
2.151 ***McQuarrie's painting, circa late 1978/early 1979, is based on Norman Reynolds's set design. McQuarrie: "I think Norman just considered the network of pipes to be a theatrical device that gave it a spiderweb look. Luke is the fly and here comes the spider, Vader."***
2.152 ***Sabers lit, crisscrossing. Memories of Obi-Wan's fate come forcefully into play, for them and us.***

On September 17 Phil Tippett and Jon Berg began animating the walkers, completing three shots (M137, M50, M133) on the first set. Over the next two months they did 41 shots on eight sets, finishing on November 21.

The snowspeeder elements for the Snow Battle, some of which would be combined with the walker elements, were shot in September and October.

The stop-motion team could now move on to animate the tauntauns for the opening of the movie. They had photographed a horse and rider on Stinson Beach to use as reference for the tauntaun's gait as well as for the way a rider bounces in the saddle.

Phil Tippett What makes a running horse look real is the fact that the motion-picture film is inadequately capturing the information of how he moves and is causing these blurs.

The team added a blur to the shot by fitting a motorized brace to the tauntaun model, so that the model moved during filming. The process was called go motion.

Everything Is a Temp

Lucas worked on the first cut of the movie throughout October, which he screened three times, on October 15, 25, and 31. He made extensive notes for changes, mostly to add second unit shots of inserts that would aid clarity—Luke's feet in ice in the wampa cave, R2-D2 underwater on the Bog Planet. He ordered the shot of the gun coming out of the Falcon *'s belly to be skip-framed (every second frame removed) to speed it up. He also asked for the sequence of Luke in the tree cave to be step printed (with each frame occurring twice and three times to see which worked best), which slowed the sequence down to give it a dreamlike feel.*

He deleted some incidental shots, like the probe droid shooting a critter on Hoth, and also some major shots, like Hobbie intentionally crashing his snowspeeder into General Veers's walker. The shot of Veers's walker exploding was reassigned for when Luke blows up the walker.

George Lucas We were cutting the animatics as we were going along, and we said, "We've got to get it down to where it works." Which means you have to throw stuff out and move things around. How long can you go before people get itchy?

In November Lucas worked with Johnston to storyboard a new opening sequence where a number of probe droids emerge from a Star Destroyer and scatter across space.

As originally storyboarded, at the end Luke falls off the weather vane under Cloud City

and free-falls, then the Falcon *dives after him, matches his speed, and "catches" him on top. Lucas decided that the* Falcon *would position itself under Luke and he would simply drop down on top of it.*

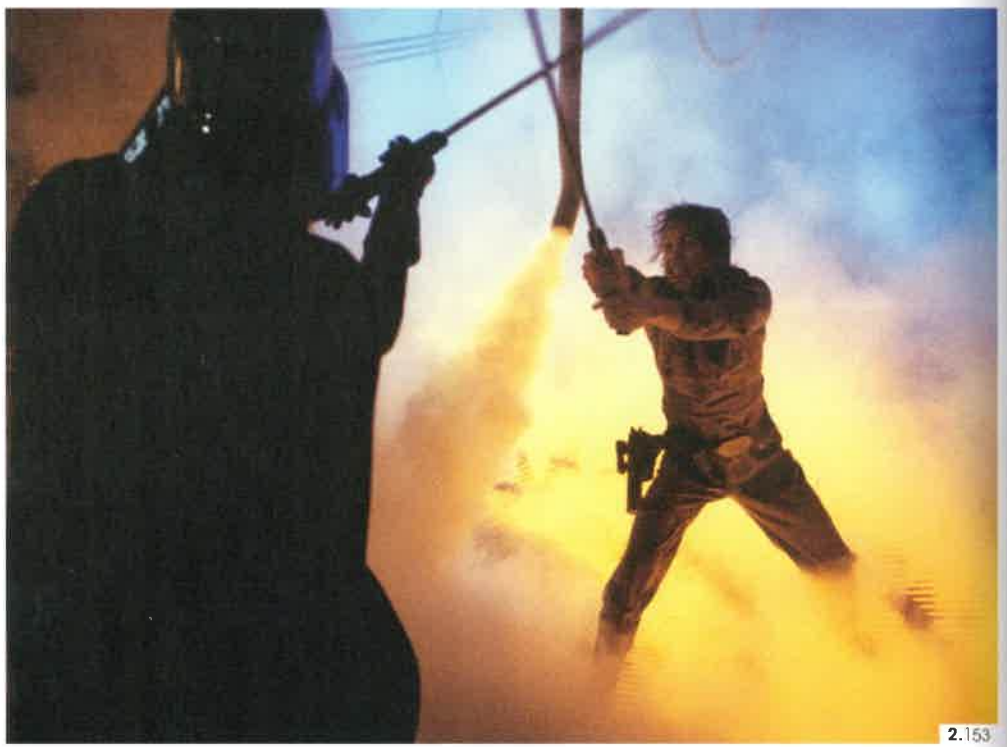
Composer John Williams and his arranger met with Lucas, Kershner, and Kurtz on November 3 and were shown the film to place and discuss the music cues.

John Williams *Empire* will require 107 minutes of underscore, though some of this will involve quotes from my original score for *Star Wars*. We plan to reprise the "Star Wars March," for example. But I will still have 102 minutes of new music to write between now and mid-January.

There is a new theme for Yoda. His theme begins in a piquant way and develops into a more profound, more noble piece. There will be a new theme that could be called the "Love Theme," developing from the love interest between Princess Leia and Han. There will be a new piece of music for Darth Vader who plays a more important role in this film. In *Star Wars* he had what you could call a musical fragment, but in the new picture there will be a grand Imperial march.

As these are heroic films, the music necessarily reflects the heroic element. It must underlie the emotional content and have an epic sweep to it. It's not a crutch but a sustaining element in films of this kind—and it's very stimulating to compose. And if something emerges as very good—forget about memorable or lasting—if it works at all, it's a mini-miracle.

2.153 ***Luke on the attack. Vader: "Now release your anger. Only your hatred can destroy me."***
2.154 ***On set, Kershner's saturated colors blend hot and cold.***



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As postproduction progressed, Lucas closely supervising the fine cut of the 12 reels, repeatedly modifying it from November 7, 1979. Many of the initial changes were to replace the existing effects shots and animatics with new and better effects shots. New images had to synchronize exactly to whatever sound effect, dialogue, or music was already in place, or the sound had to be massaged or re-edited.

The "Optical Status" of each effects shot would be determined during a review session with Lucas. Once a shot was approved, it would be added to a reel, as recorded in the Picture Change document.

2.155 ***"East Landing Platform" by McQuarrie (September 25–28, 1978). Leia, Chewie, and Lando race to save Han, but they are too late. In this picture Nilo Rodis-Jamero's original circular design for* Slave I *is used.***

2.156 ***Leia and Chewie race to save Han, as shot. Although all of McQuarrie's concepts show a city full of windows framing the clouds beyond, the reality is that it would have been too much additional work on the film. Some CGI backgrounds were added to the later Special Edition to more closely resemble McQuarrie's intent, and to show the encroaching dusk.***

Optical Status / Editing Room Notes / December 18, 1979

CC19 / Final 1. Stars don't move fast enough. Make twice as fast.

A51 / Mike Kelly, add four or six more lasers. The one in now is OK. Refer to A52 for lasers.

M112 / Final

VH14 / Add another set of red energy bolts. Could be same set used again. Sync should be four frames behind rebel transport when ship exits frame. The first bolt (second set) exits frame 4 frames after rebel transport.

In early January 1980 John Williams and the London Symphony Orchestra recorded the score in the UK, at Anvil Studios at Denham and EMI Studios at Abbey Road.

John Williams We did 18 sessions of three hours each, spread over a period of two weeks. That's quite a bit of time, but we had a lot of music. In a normal symphonic setting, you wouldn't need 18 sessions to record an LP with an hour-long piece on either side. But in recording for film, you have problems of synchronization that slow down the process.

Alan Arnold Ben Burtt, Lucasfilm's sound effects supervisor, knows that Williams must compose nearly two hours of music for the film, leaving

"You are beaten. It is useless to resist. Don't let yourself be destroyed as Obi-Wan did."
Darth Vader

little room for the non-musical sound effects he has been devising with such dedication.

Ben Burtt The ideal soundtrack for any picture, in my opinion, would be one in which the music and sound effects were totally integrated, but in the film business, sound editors and composers work in isolation from one another. Sound comes last. If you're behind schedule, that area will get the least amount of time and energy. "Just get it out and get it done," because it's always an emergency when you get to the soundtrack. You try to present the audience with some stimuli that brings to mind a feeling. You do it through pictures; you do it through stage lighting. And you do the same thing with sound. The ear has a certain spectrum. Sound is a coloring element. It should be used with subtlety.

George Lucas A special effect without a story is a pretty boring thing. I'm worried about the shots, what they look like, what the quality of the work is—is it telling the story?

Lucas was trying to add moments for the characters, including R2-D2. He directed a shot of Artoo being eaten by a bog monster and then being spat out with force.

Picture Change / Reel 5 / February 13, 1980
Omit SF4 and replace with new Second Unit shot revealing monster behind R2 (dupe to follow). Add 7 feet, 5 frames.
Cut to Luke climbing onto shore.
Cut to new Second Unit shot of R2 being eaten by monster (dupe to follow). Add 16 frames.
Cut to Luke drawing his blaster.

Optical Status / Editing Room Notes / March 26, 1980
Note: Everything is a temp until George Lucas screens shot.

Although the cut of the movie had been completed by April 8, Lucas continued to review visual effects elements. The last reel was delivered to Fox on April 16, and Lucas previewed the film at the Northpoint Theatre in San Francisco.

However, ILM still had many effects shots to finish and insert into the cut. Shots were marked as "final" but were not perfect, so they were redone and compared by Lucas to previous "final" shots. The list fills 30 pages.

After the preview Lucas realized that, at the end, it was not clear where the Falcon *was in relation to the Rebel cruiser, and so asked for three effects shots—ED1A, ED1B, ED1C—to be inserted. After a first review on May 2 they were completed on May 5 along with some other shots. This new footage was added to reel 12 on the same day—they were the final edits on the movie.*

Picture Change / Reel 12 / May 5, 1980
Insert new shot: ED1A-1 (total length 13 feet, 9 frames)
Insert new shot: ED1B-1 (total length 9 feet, 12 frames)
Two shot Lando and Chewie—No length change.
Insert new shot: ED1C-2 (total length 7 feet 7 frames) final
Wide Shot Leia, Luke, C3PO, R2D2—Continue to Last Frame of Picture without change.
Total length change: Add 30 feet, 14 frames.

Richard Edlund During the production, to produce the 440 effects shots, over 1,891 separate camera elements were shot, 2,000 animation elements, 50 matte shots, 75 models built, 8,370 separate pieces of film generated

2.158

2.159

2.157 ***Luke has, it appears, toppled Darth Vader into an abyss—but he is not sure if he has been victorious.***
2.158 ***The duel continues over the Cloud City reactor vanes, as painted by Ralph McQuarrie, who later used this as the basis for his matte. McQuarrie: "George kept saying, 'Make the place look bigger.'"***
2.159 ***Luke is facing certain defeat, cornered on the gantry. Vader presses his advantage, trying to turn Luke to the dark side.***

"There is no escape. Don't make me destroy you."
Darth Vader

in the optical department to produce 407 final composites.

George Lucas At this point, I feel really good about it and I think it's great—but I have no idea what the rest of the world will think. It's probably as presold to the movie-going public as any film has ever been, but that doesn't mean everybody's going to love it.

A Tragedy

George Lucas As with most second acts, *The Empire Strikes Back* deals with the problems of the characters. The characters that we met in *Star Wars* change, they grow and evolve, and things don't go very well for them. The story doesn't really end; it doesn't have a super-climax. The second one is exciting and funny too, but it's also sad; it's more of a tragedy than a triumph.

The Empire Strikes Back had its first public showing in Washington D.C. on May 17, 1980. On May 21 it opened its 70 mm limited release in 127 US theaters and broke attendance records in 125 of them.

Tom Finn / Attendee The print's usually better if you go early. If you go later, it's been run four or five times a day... It's picking up scratches.

The film was released on 35 mm in 115 screens on June 18, on another 116 screens two days later, and would eventually expand to 1,400 screens. By the end of its first run it would gross $209 million in the US and an additional $243 million worldwide, making a total of $452 million on a final budget of $32 million.

2.161

Irvin Kershner I don't believe filmmakers are artists in the sense that a writer starting with a blank page or a painter with a blank canvas is an artist, but I feel that George Lucas *is* an artist; he is unique in what he does. The *Star Wars* saga is George's life.

A Bigger Plot

George Lucas Luke is part of a bigger plot, and he doesn't even know it. He starts out as this very naïve, very out-of-nowhere guy from the sticks. He starts from nothing. That drives his character a lot. Leia is very accomplished, been to college, she's been a senator for a while, her stepfather's a senator, and she's running the rebellion. So, she's a real power person. Han is basically a goof-off who doesn't care about anything or anybody and is just a smartass guy who thinks he can do anything but really can't.

Luke is just a tag-along of a kid who's lost. So, he is trying to find himself. As he progresses, he's learning. He doesn't really get it all together until the third film.

Paul Duncan Each of them is being tested in the second film and it forces them to change. Leia has to drop this shell and admit to the possibility of a relationship. Han is, as you say, this goof-off, who's slowly acquiring responsibility.

George Lucas Right. In the beginning, he's just hustling. Over the next period and toward the end, he's really starting to fall in love with her.

2.160 ***Mark Hamill and stunt performer Bob Anderson (as Vader, right) look at Hamill's suspiciously long right arm. Hamill is wearing his false hand for the upcoming scene.***
2.161 ***The shocking moment when Luke's hand is severed. Mark Hamill: "Things like that usually don't happen to a hero."***

2.163

2.162 ***Vader reveals the real reason he has not killed Luke, not because they are father and son, but because of Luke's power. Darth Vader: "Luke, you can destroy the Emperor. He has foreseen this. It is your destiny. Join me and together we can rule the galaxy as father and son."***
2.163 ***"Luke Hanging on Vane" by Ralph McQuarrie. The Falcon is coming to rescue him.***
2.164 ***In despair, Luke jumps and ends up under the city, hanging from a weather vane.***

Paul Duncan Luke is changing as well, learning to use the Force. At the beginning, we see him in the wampa cave using the Force to get his lightsaber.

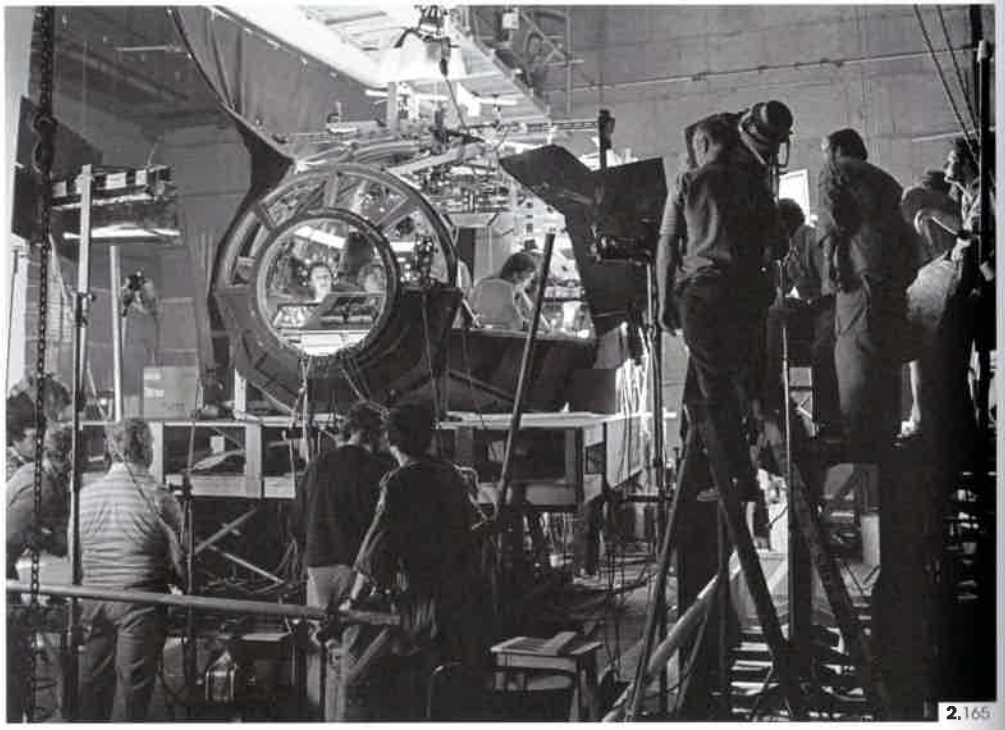
George Lucas Through *Empire Strikes Back*, Luke is learning to be a Jedi, but it's not something that you just pick up in 10 minutes. The whole idea is it's very hard to learn to be a Jedi. A lot of people get confused about the Force. They see it as some special thing that you can find and pick up and put it on your head and suddenly you have the Force. Whereas it's always been designed so that every human being has the Force.

The amount of Force, which is like talent or intelligence, is different in every person. Some of it is inherited, but it's no more than a talent. It's not something you can acquire—it's something you can learn to use. I have the power to lift that cup off the table using the Force, but I can't do it unless I have been trained to do it. It's like a Buddhist monk walking across coals. They can walk across coals and they're able to do it and not have their feet burned—that's real. It's in that mode of, you can train your mind, you can train your abilities.

The whole point is that if you train yourself, you can actually do something with it. Things that are helpful, like fighting, seeing things before they actually happen, picking up things from a distance... Everybody thinks it's some sort of magic, but it's not. It's something that anybody can do.

Luke's born with more talent than a normal person would have. He's got more midi-chlorians. That's one of those things when there's much more to that story than will probably ever get told. A lot of the people want it to be mystical, but it's not. It's mystical in a way, because we don't know about it, so anything we don't know about is mystical. But it's logical, how it all fits together.

The midi-chlorians, are like the mitochondria. They're the ones who created the energy that allow cells to divide, and once they divided, we can have multicell animals. And once we have multicell animals, we can create more of the Force, because there's more life and the Force is created out of life.



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Paul Duncan The story is also about Luke being lost. He's an orphan, abandoned, so he's trying to find a future for himself, a life. He's lost in the wilderness, and then he meets Yoda.

George Lucas Yoda is based on a very stereotypical character in mythology, which is the little frog guy off the road who everybody else passes up, but the hero says, "Can I help you?" And he says, "Yes, I stubbed my toe," and then he helps him. Then the frog guy comes back later or gives him a piece of advice. After a while, you realize that from the beginning, Yoda was just playing an act. He was trying to be this little goofy animal that nobody paid attention to. It's not until later that you realize he's the wisest man around, the best of all the Jedi. And of course, he's still only two feet tall.

Paul Duncan During his training Luke has not only to gain physical ability, but...

George Lucas...self-knowledge. "Who am I?"

Paul Duncan And he finds, at the end of the movie, that he's the son of Darth Vader...

George Lucas Yeah. That really jolted him. I mean, in terms of, "Oh, that came out of nowhere!"

Paul Duncan (laughs) You already foreshadowed some of this.

George Lucas I wanted him to turn into Darth Vader. So, he starts out in earth colors, light earth colors in *Star Wars*.

2.165 ***Filming the cockpit of the Millennium Falcon, with Leia, Luke, and Lando. As they escape Cloud City, Luke can feel the presence of Vader on the Executor.***

2.166 ***Chewie is not happy with Lando, whose people were supposed to have repaired the hyperdrive.***

2.167 ***When Princess Leia mysteriously "hears" Luke's call for help, she returns to Cloud City, and Lando helps Luke into the hatch.***

"The advantage this film has over the first relates to the fact that the crew knows what kind of film we are making, as well as the fact that a lot of them worked on the first film. They know more what to expect, how to do things, whereas on the first film we were experimenting all the time."

George Lucas

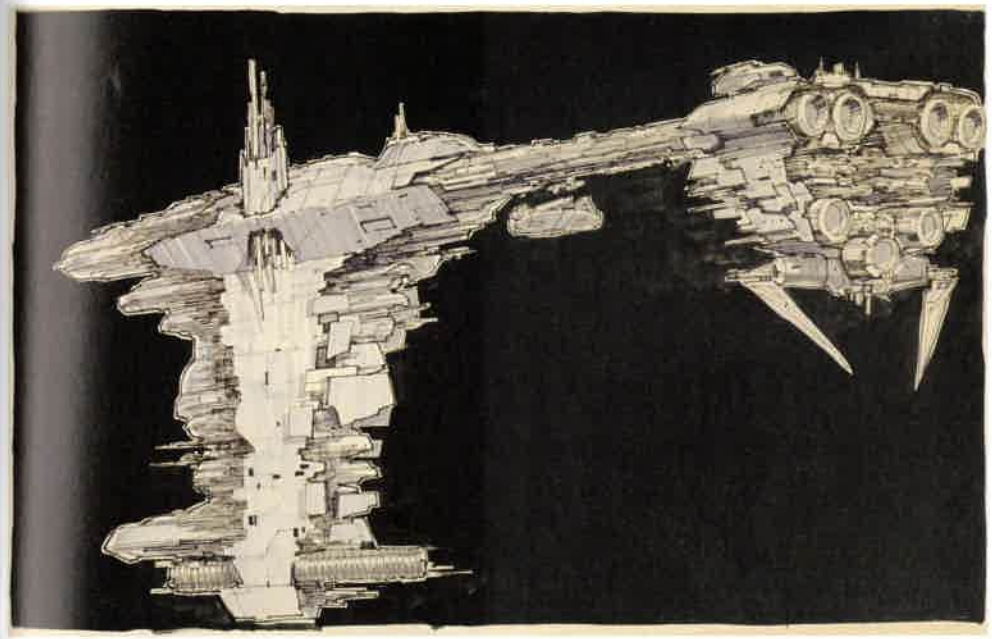
Paul Duncan In *Empire*, he's mostly dressed in gray.

George Lucas And then in the last one he is in black. That was to make the audience get a sense that maybe he's going to turn to the dark side.

Paul Duncan And also when Luke goes into the tree on Dagobah, and he sees his face under Darth Vader's mask. That's his unconscious warning him, isn't it?

George Lucas It is laying out a very strong possibility that he'll become his father. The audience is thinking, "I wonder if he's going to become his father?" Because that's an out—the audience is always looking for the out, which is, "How are they going to make this work? Are they going to kill him?" And that's why Obi-Wan and Yoda mention "the other," which is... "Oh yeah, we can kill him. We've got that other one on the shelf here." All this is subtly, physically, and metaphorically, turning Luke into his father. Once you know Darth's his father then it becomes a real issue for the latter part of *Empire* and *Jedi*.

Paul Duncan You also show how vulnerable he is. He's hurt twice. First he's sideswiped by the wampa, then at Cloud City he has his



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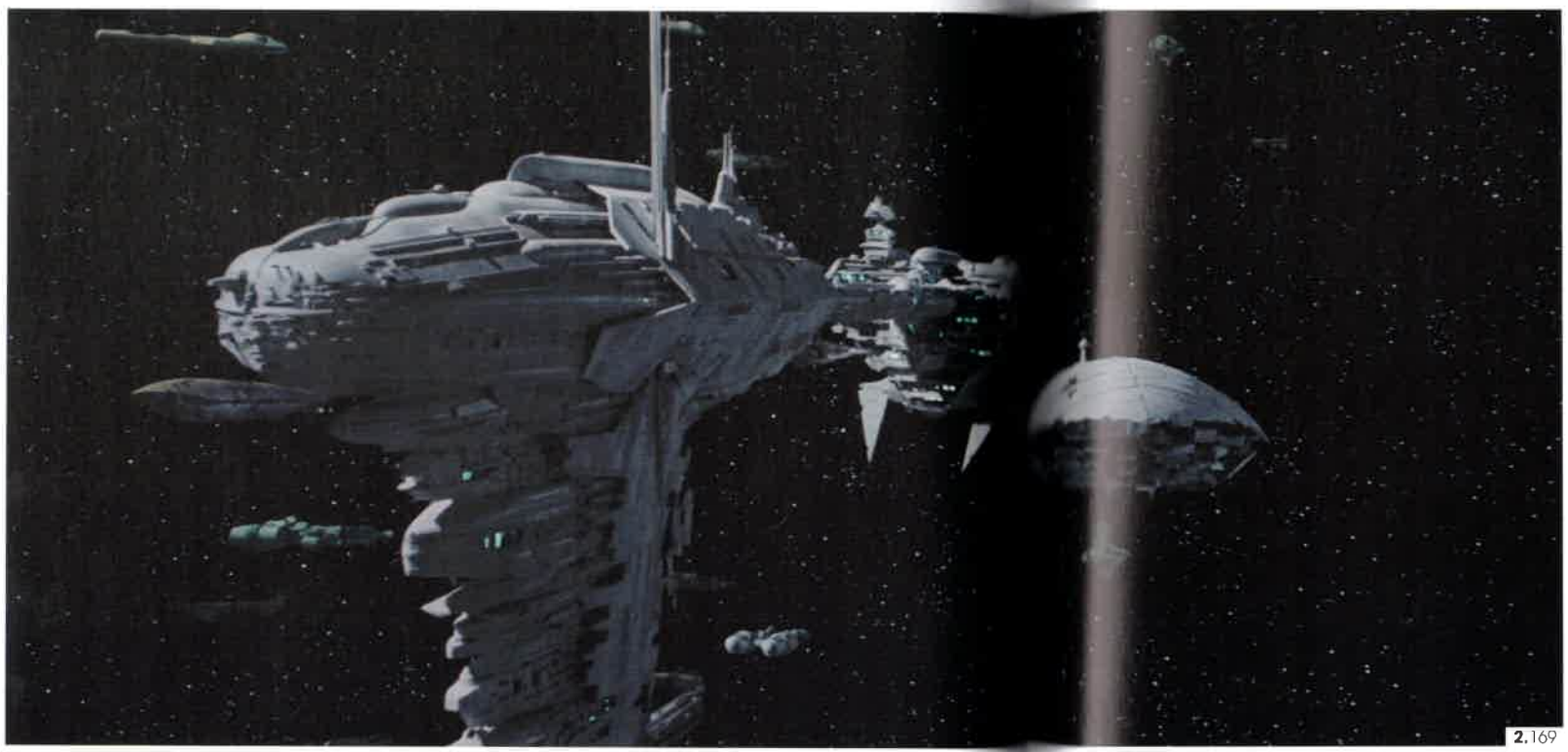

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2.168 ***A sketch for the medical frigate by Nilo Rodis-Jamero. The frigate was needed for the last sequence, where Luke recovers, but it was not added to the model shop's agenda until October 1.***
2.169 ***As realized in the finished film, it is a curiously shaped fusion of many vessels, but it most resembles a giant outboard motor.***
2.170 ***In the model shop, George Lucas discusses the camera setups for the medical frigate. In rapt attention are his ILM team, including Steve Gawley, Richard Edlund, and Nilo Rodis-Jamero.***

right hand cut off by Vader. At the end, Luke's hand becomes . . .

George Lucas A metal hand, just like Vader, because Vader had his hand cut off. It's played on — there's a close-up of Vader's hand and the metal to remind you that his hand is not real. Then, later on, it happens to Luke. There's a line in there, when Obi-Wan says of Vader, "He's more machine now than man." So, you're more of a cold thing than you are a warm thing.

Paul Duncan It's narrowing the distance between the selfish and the selfless.

George Lucas Yeah, it's creeping up on him. You discover that Luke is being guided by Obi-Wan and by Yoda. There is a plan afoot.

Paul Duncan But he doesn't know what it is.

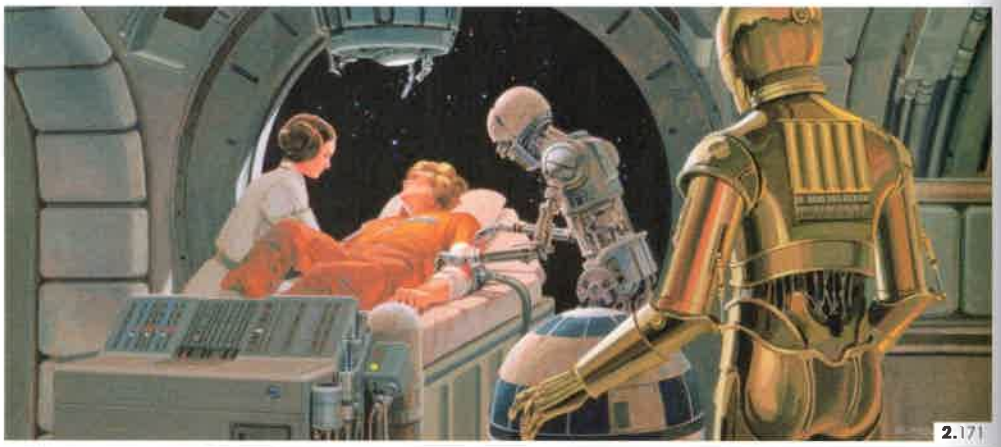
George Lucas And it's a little nefarious, because they think he's the only one who probably has the power to kill Vader. Their agenda is to kill Vader and basically cut off the Emperor's right hand.

Paul Duncan Metaphorically.

George Lucas Metaphorically, yeah.

Paul Duncan I like that. You could be a writer, you know?

George Lucas (laughs)



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2.171 ***"Luke in Medical Bay," as imagined by Ralph McQuarrie, has Luke's left arm being bandaged.***
2.172 ***Luke and Leia gaze ahead, as the Millennium Falcon soars off with Lando at the helm, in search of Han Solo.***
2.173 ***The sick bay in the finished film, with C-3PO fully recovered from his dismantling and Luke not far behind him, sporting a new right hand.***

2.174

2.174 ***Tom Jung's final artwork for the 1982 rerelease one-sheet poster in the United States.***

2.175 ***Roger Kastel's original artwork for the US Style "A" one-sheet poster, 1980. Note that the final poster did not include Cloud City, Lando, Boba Fett, or the Hoth cannon.***

Return of the Jedi

Episode VI: Return of the Jedi (1983)

3.1

Synopsis
The Empire prepares to crush the Rebellion with a more powerful Death Star, while the Rebel fleet mounts a massive attack on the space station. Luke Skywalker confronts his father Darth Vader in a final climactic duel before the evil Emperor. In the last second, Vader makes a momentous choice: he destroys the Emperor and saves his son. The Empire is finally defeated, the Sith are destroyed, and Anakin Skywalker is thus redeemed. At long last, freedom is restored to the galaxy.

RELEASE DATE May 25, 1983 (US)
RUNNING TIME 131 minutes

Cast
LUKE SKYWALKER MARK HAMILL
HAN SOLO HARRISON FORD
PRINCESS LEIA CARRIE FISHER
LANDO CALRISSIAN BILLY DEE WILLIAMS
C-3PO ANTHONY DANIELS
CHEWBACCA PETER MAYHEW
ANAKIN SKYWALKER SEBASTIAN SHAW
THE EMPEROR IAN MCDIARMID
YODA (VOICE) FRANK OZ
DARTH VADER (VOICE) JAMES EARL JONES
DARTH VADER DAVID PROWSE
BEN (OBI-WAN) KENOBI ALEC GUINNESS
R2-D2 KENNY BAKER

Crew
DIRECTOR RICHARD MARQUAND
SCREENPLAY LAWRENCE KASDAN, GEORGE LUCAS
STORY GEORGE LUCAS
PRODUCER HOWARD KAZANJIAN
EXECUTIVE PRODUCER GEORGE LUCAS
CO-PRODUCERS ROBERT WATTS, JIM BLOOM
PRODUCTION DESIGNER NORMAN REYNOLDS
DIRECTOR OF PHOTOGRAPHY ALAN HUME
FILM EDITORS SEAN BARTON, MARCIA LUCAS, DUWAYNE DUNHAM
VISUAL EFFECTS RICHARD EDLUND, DENNIS MUREN, KEN RALSTON
COSTUME DESIGNERS AGGIE GUERARD RODGERS, NILO RODIS-JAMERO
MECHANICAL EFFECTS SUPERVISION KIT WEST
MAKEUP AND CREATURE DESIGN PHIL TIPPETT, STUART FREEBORN
SOUND DESIGN BEN BURTT
MUSIC JOHN WILLIAMS

Unity

By Paul Duncan and F.X. Feeney

George Lucas My life, once I got into film school in 1965, was like pushing a 147-car train up a very steep slope. It was push, push, push. I pushed it all the way up there, and then *Star Wars* came and I reached the top. I jumped on board and started going down the other side, and I've had the brakes on ever since, pulling and pulling on all these levers, with the wheels screeching and screaming, trying to stop. There's no way the brakes are ever going to stop it, and it's all been work, work, work.

It is hard to describe the amount of detail, the amount of work involved. It's a three-year deadline with two years of really concentrated, serious work, 10 to 12 hours a day, six days a week. There are two periods of four or five months in those years when the work is 16 to 18 hours a day. You get not much more than five hours of sleep a night. And that's hard. On Sunday you're wiped out and you're still thinking about the movie.

People usually don't understand the implications of what I'm saying, living this way, day after day. You can do it for a couple of months, but year after year it gets to be grim. It's more and more pressure and I'm more and more unhappy, and tired and exhausted and dragging home endless problems at the end of the day.

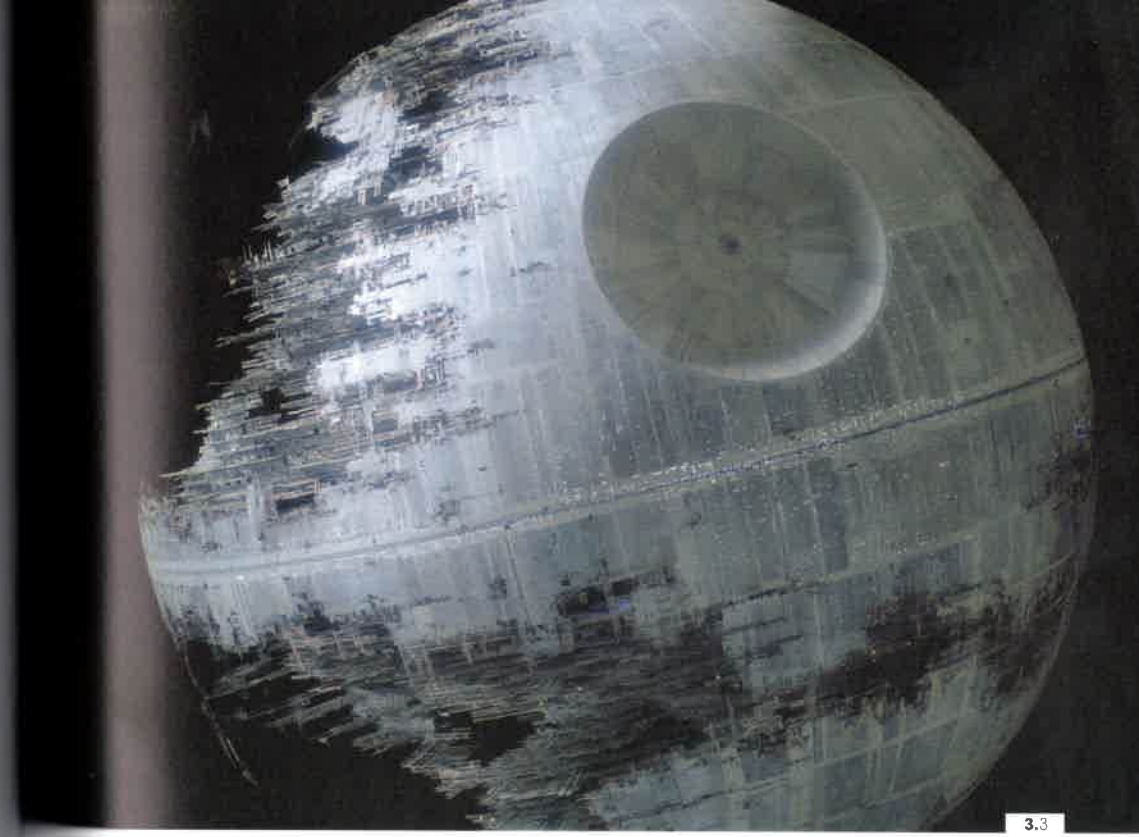
3.2

The extent to which one's personal life is usurped cannot be overestimated. It has made me less of a happy person than I think I could be. It has disrupted my family life. I have a wife and a two-year-old daughter, and they are the most important things in my life. My family is it for me.

All or Nothing

Howard Kazanjian, a friend of Lucas's from USC, had produced More American Graffiti *(1979), and from September 1979 helped finish production on* The Empire Strikes Back.

Howard Kazanjian / Producer I went to England the last two weeks of filming. We were over budget, the bank was upset, and, basically, Gary Kurtz stayed there, but he was taken off the movie. I was reporting to the bank every day. I redid the budget, which was very easy to do because I knew how much

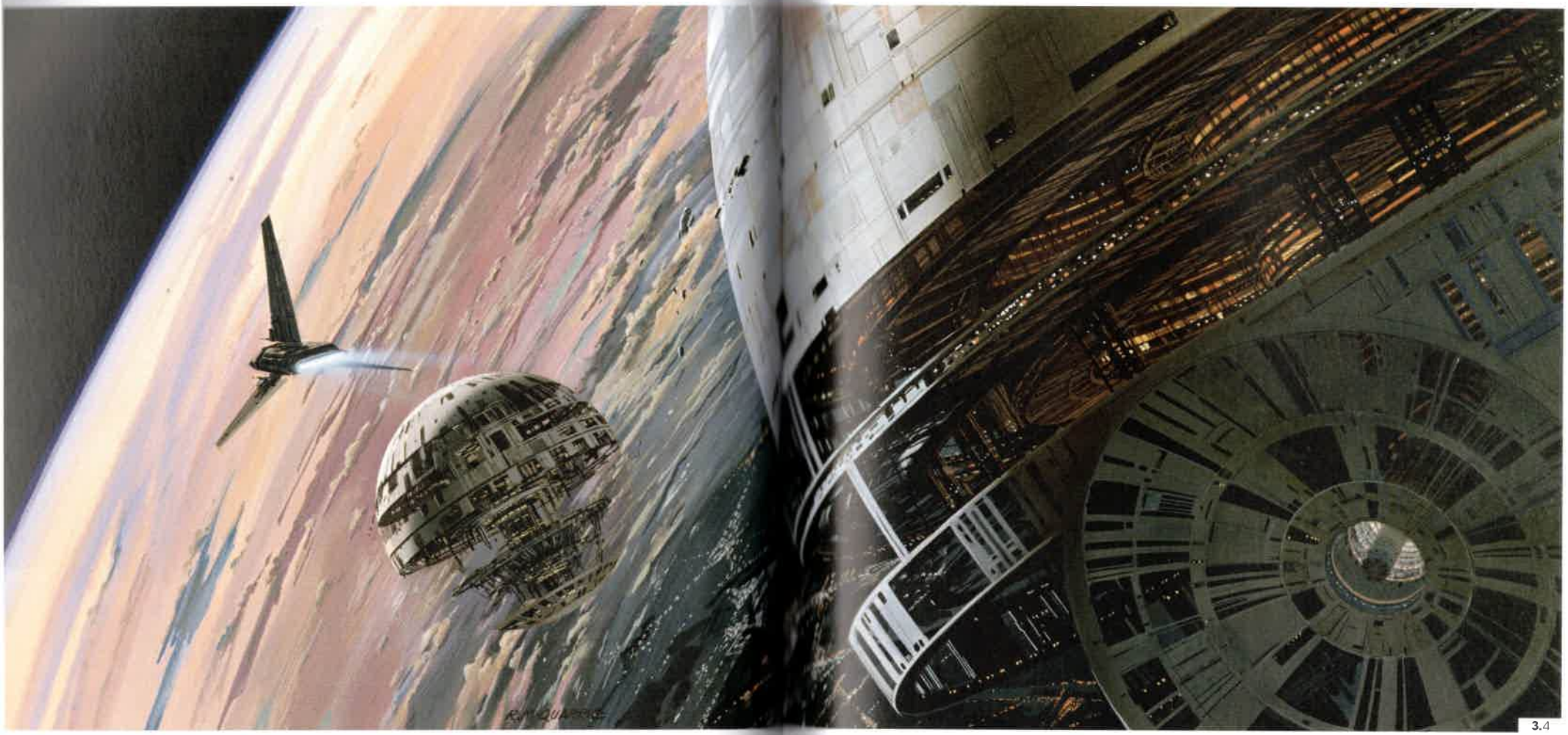


3.3

3.1 ***The revised* Return of the Jedi *UK quad poster (1983) with artwork by Josh Kirby emphasizes the friends and allies grouped in the center, while threats from the Death Star and Darth Vader surround them.***

3.2 ***Model maker Randy Ottenberg works on the filigreed layers of the Death Star, which, as dramatized in the finished film, is being rebuilt and is close to completion. The level of detail was so intense that the model makers needed to spend every spare moment working on it.***

3.3 ***The Death Star "in progress" but operational. Lorne Peterson: "The Death Star in* Jedi *is actually a mirror image of what we built. Lucas flipped the shot in postproduction to present a more pleasing cinematic composition."***



3.4

3.4 ***McQuarrie's 1981 painting of Grand Moff Jerjerrod's Imperial shuttle passing by two Death Stars under construction while carrying Vader to the Imperial planet Had Abbadon below.***

had been spent and I knew we had a year of postproduction and what it was going to cost. But every day, for the first month or so, I had to pick up the phone and call the Bank of Boston and say, "We're on schedule and we're on budget."

George Lucas Bob Watts and Howard Kazanjian were the ones that actually did most of the work from that point. This was all or nothing. I had to get the film made and that was all I really cared about at that point—making it as good as I could while getting it done.

The Empire Strikes Back *premiered on May 17, 1980 in Washington, D.C.*

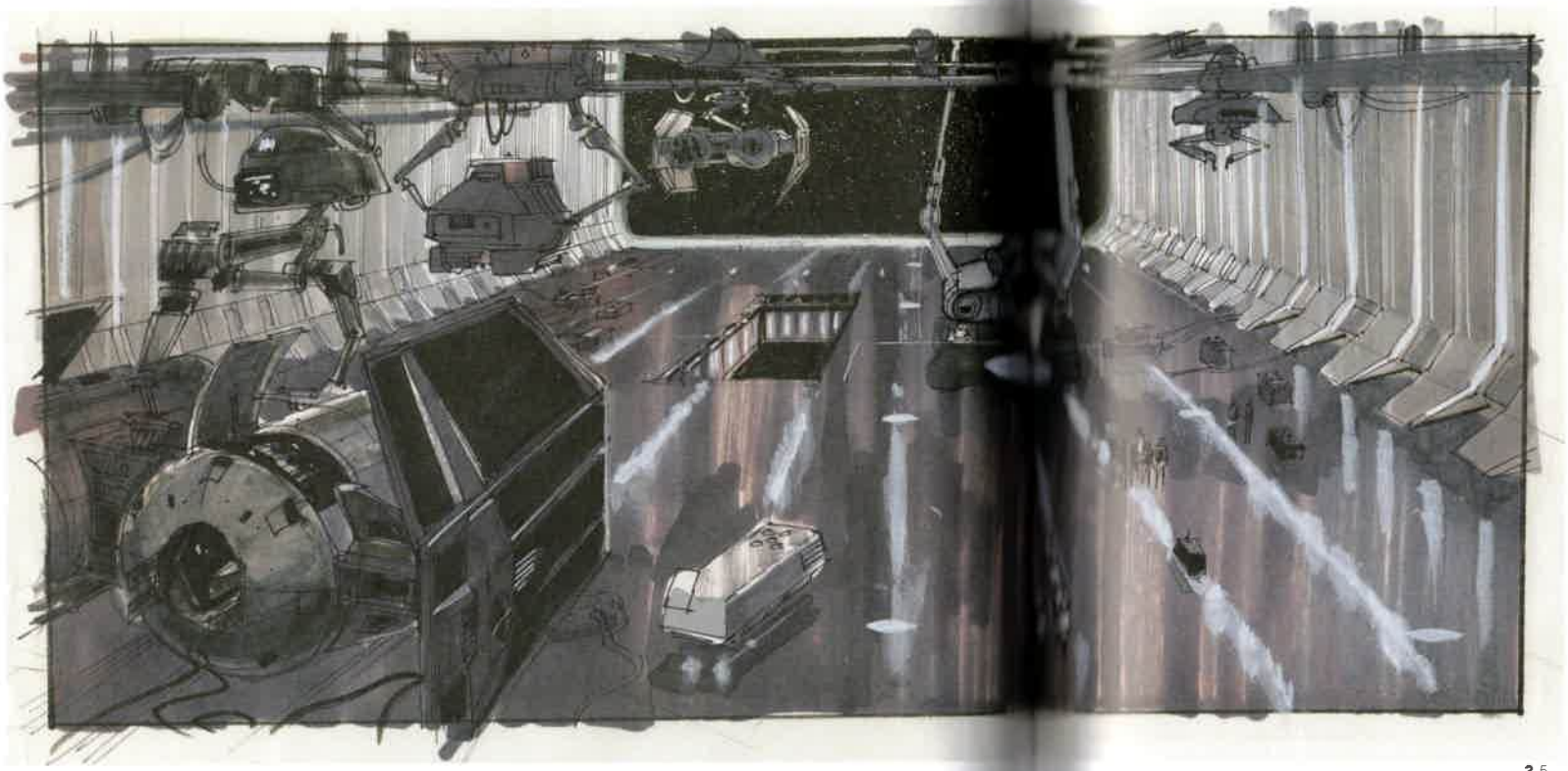
The Directors Guild of America sent a letter to Lucasfilm on May 28, outlining infringements in how the credits were displayed that were in violation of DGA Basic Agreements. For example, DGA contracts call for a director's credit at the start of a film, but Lucas placed his directorial credit for Star Wars *immediately following the film's climax, and with Kershner's approval, had done likewise with* Empire.

George Lucas They said Lucasfilm was a personal credit, not a corporate credit. My name is not George Lucasfilm any more than William Fox's name was Twentieth Century Fox. On that technicality they sued me for $250,000. You can pollute half the Great Lakes and not get fined that much.

However, since Lucas's English production company had made the film and the credits

"The Star Wars films are basically visual movements with music. Whether or not you understand the dialogue becomes only semi-important. It doesn't affect your enjoyment or the movie. You can take a 5-year-old to Star Wars, who really doesn't comprehend 50 or 60 percent or what's going on, but he's able to see it as a kaleidoscopic experience of sound and visuals, and enjoy it on a certain level."

George Lucas



3.5

3.5–6 ***Darth Vader's arrival aboard the Death Star, sketched by Joe Johnston and in the finished film.***

abided by UK union rules, the DGA were unable to sue Lucasfilm. Instead they fined DGA member Kershner $25,000.

George Lucas We paid his fine. I consider it extortion. The day after I settled with the Directors Guild, the Writers Guild called up.

Lucas resigned from both the DGA and WGA, although Lucasfilm remained a signatory of both guilds. Kazanjian became an executive producer on Raiders of the Lost Ark, *and then producer on the third* Star Wars *film.*

Extenuating Circumstances

George Lucas My intention was to do *Star Wars* and then be a real mercenary and turn it over to someone like Fox and take a big percentage of the gross. I'd sit back and go to the movies and see them when they were done. When the time came for me to turn it over, I'd fallen in love with it.

After *Star Wars* I used to say that only 25 percent of what I intended was up on the screen. In the next movies a lot of those goals were made a reality. But I have learned that no matter how hard you try, no one has control. It isn't how well you can make a film; it's how well you can make the film under the circumstances. That's the challenge.

You always have limited resources and extenuating circumstances, acts of God. That's the joy and the heartache of it too. Sometimes the lack of control makes the films better, sometimes worse. But you have to accept that the movie isn't going to be as good as you wanted it to be.

The bigger the movie is, the less control you have and the more you have to go with the flow, go with whatever happens.

I want these three films to have a unity because it's one story. I knew I had to be here to keep the look of it consistent, the art direction consistent, the technology consistent. I knew I had to finish this film, working with these actors for the last time.

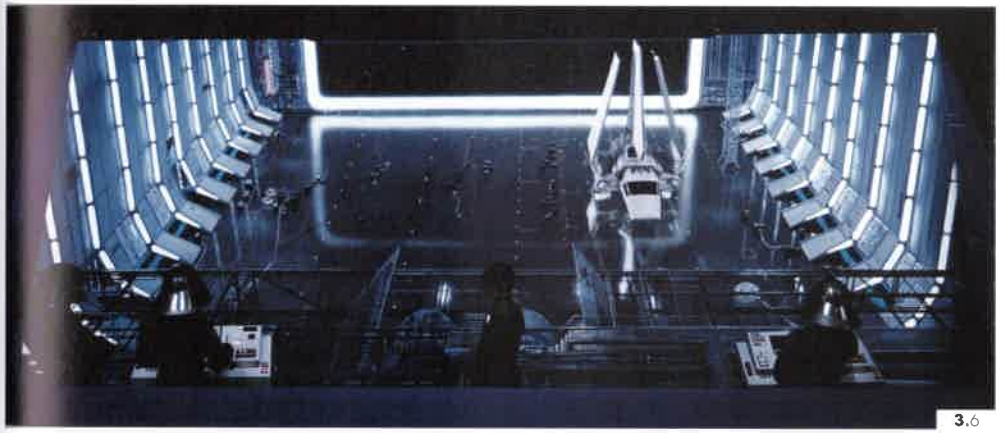
Paul Duncan Lucasfilm is established. You've done *The Empire Strikes Back*.

George Lucas Now we're off the bank loan and onto our own money, which makes a big difference.

Paul Duncan This is not a situation you'd been in before. You have had two incredible successes, and are working on and finishing *Raiders of the Lost Ark* (1981), which you wrote and executive produced. ILM is also established, working on multiple projects like *Dragonslayer* (1981), *Star Trek II: The Wrath of Khan* (1982), *Poltergeist* (1982), and *E.T. the Extra-Terrestrial* (1982).

You're at the height of your creative powers. Did you feel as though you could use your power and influence to do what you wanted to do?

George Lucas Well, no. I knew I still had limits. I still had to get it done for a price. I was using my own money, and there was only so much



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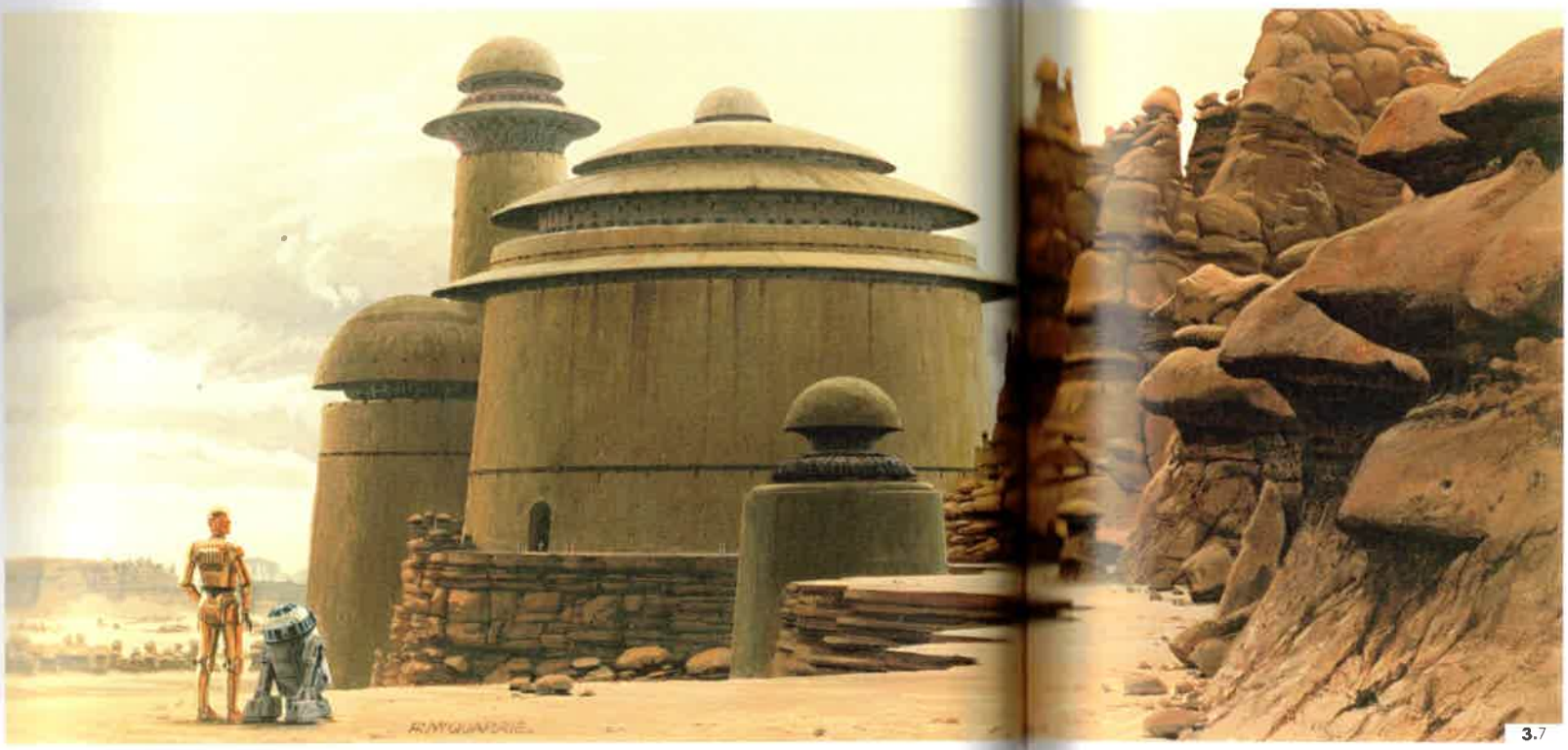


3.7

3. ***Ralph McQuarrie's production illustration of C-3PO and R2-D2 approaching Jabba the Hutt's palace on Luke's former home Tatooine. Lucas: "I liked the idea of two lonely droids going up a country road to some castle, complaining, saying, 'How did I get into this mess; what are we doing?'"***

of it, which is basically what I got off *Empire*. I'll take a risk—I've taken a lot of risks—but I don't take a risk if I don't know I'm going to win. (laughs)

You may feel good, but you have no idea what's going to happen, so you just go back in the battle and keep fighting it out. Only 10 percent of the movies ever make their money back, so the odds are very much against you. I'm very aware of that and I don't pretend at all that I can do whatever I want, because I can't.

Evolve

Ralph McQuarrie had begun design work on the film during the summer of 1980. Joe Johnston and Nilo Rodis-Jamero joined the film in September.

Nilo Rodis-Jamero / Costume Design Co-producer Jim Bloom gathered us and said, "Tomorrow at nine I need for you guys to be here." So the three of us gathered and I remember thinking, "This might be a big deal," because the three of us hadn't worked together in a couple of years. I got up and made a cup of coffee and got my notes ready, thinking this was going to be a very long meeting. George walked into the art department with Jim and I'm still stirring my cup of coffee. Well, George never let go of the door handle. He said, "There are seven highlights to this story—Han is rescued, the Rebel Alliance is gathered," and so on. Then he walked away. Ralph goes, "Okay, I'll see you guys tomorrow." Joe goes, "Yeah, see you tomorrow, Nilo." That was it. I was still stirring my cup of coffee.

Joe Johnston / Art Director, Visual Effects At the very start of the show, we can do anything we want when we're designing vehicles. We don't worry about how they are going to work or how they are going to be built or photographed. We just do what we think would look the best on the screen. Most of the time we do have to compromise, but if we start with something that is the best design, the most creative design, the most unique, then we can go back later and tone it down a little bit or make it work better. We work in reverse—we worry about the limitations last.

George Lucas I always start with an idea of what I want when I'm writing the script. Yoda is a small green man, or Jabba the Hutt is a big sultan-like slob. Those are the instructions that I give to the designers, and they go from there. It's a constant surprise to see the things they come up with, and that's the real fun of doing these kinds of films. A certain energy takes over, and creatures pop out of nowhere. It's real exciting to go into work every day and see what evolution has taken place with the characters. I'll take the various ideas that they come up with and I'll say I like these, and I don't like these, so let's explore that direction. And then they continue to evolve until we get to the right character.

Nilo Rodis-Jamero George met with us every other week. We were never given assignments per se, just what we felt like doing within the story / outline George gave us. We cooperated by seeing what each other did and what George responded to. Nothing was formal or said or assigned. It was all by feel.

Identity

George Lucas The three movies were originally one idea, one big story, one screenplay. The first one is a very elaborate introduction of the characters. The second obviously sets everything up, and the third is the one that pays it off. I always knew I'd have a problem with *Empire* because it was the second act, a down movie and didn't have an ending. I had to get from number one to number three. And I knew if I could just get through number two, I'd be okay.

In the second film, once we introduce the "Other." It creates tension over whether Luke's going to die or not. If he dies, we can replace him; there's another one. That concept was very strong. It was just a little line in the movie from Yoda to Obi-Wan Kenobi, but that immediately set up anxiety that they could kill him. In the second film, there's also the question, is he going to become like his father? That's what the real conflict is.

New Lines R-1 SC. 4A

Vader Medatation scene

Vader: Luke, my son. Join me on the dark side of the force. It is your destiny. Luke.... (cont. over next scene)

Luke build light sabre scene

Vader: (cont) Luke... Join me....

(Artoo beeps.)

Luke: Slim just about finished Artoo.

(Outside cave)

threepio: Oh dear, slim overheating again. Why couldn't that bounty hunter have taken Capt Solo to a more pleasent environment ?...

(Artoo exits cave and beeps)

threepio: Were leaving ? But what about Master Luke ? (Artoo beeps) You mean were going into that horrible fortress alone ?!! (Artoo beeps) Oh No, were doomed.

3.8

New Lines R-1

Road to Jabba's palace scene

threepio: Of course slim worried. and you should be too. Chewbacca and poor Lando Calrissian never returned from that awful place.

(artoo beeps)

threepio: Don't be so sure, elf ve told you half of the things slim heard about this Jabba the Hutt you'd probably short circuit ....

3.9

3.8–9 ***Lucas's notes on dialogue for scene 4a, where Vader and Luke communicate telepathically. Luke is building his lightsaber and hiding it inside R2-D2 before the droids go to Jabba's palace. The whole scene was filmed and previewed but the beginning with Vader and Luke was deleted just before the film's release.***

3.10

3.10 ***Early design for Jabba the Hutt by Ralph McQuarrie, circa 1981. McQuarrie: "George wanted a super slob. But when I think of someone powerful and threatening, I think of someone who can move quickly. Even with actor Sydney Greenstreet, you could sense that if he got angry, he could launch across a room and squash you like a bug. Jabba is powerful because he's like Hitler. He can order his guards around. But it seems to me that the Caesar should be as strong as anyone else and the power should come from him."***

3.11 ***Joe Johnston's version of Jabba's throne room, with R2-D2 projecting Luke's message.***

3.12 ***The repulsive Jabba the Hutt with his entourage at his feet, Oola (Femi Taylor) and Salacious B. Crumb. Marquand discovered dancer Taylor in the London production of Cats and the role of Oola was designed for her. Marquand: "I wanted to keep the color of her skin but add a purplish haze with gold dust over it, but George said: 'No. No, she's green!' I thought that really is rather good."***

When I sit down to write, it takes me a long time and it takes a lot of work. I don't just sit down and have all these things pop out of my head. They get dragged out kicking and screaming with a lot of pain.

Lucas delivered the rough draft, titled Revenge of the Jedi, *on February 24, 1981. It consisted of 139 scenes told over 98 pages.*

Revenge of the Jedi / Rough Draft / February 24, 1981

3.11

3.12

The rebellion is doomed. Spies loyal to the Old Republic have sent word of two new armored space stations under construction.

A desperate plan to destroy the dreaded Death Stars, and end the tyranny of the Empire, has been put into effect.

A group of commandos, led by Princess Leia, has made its way into the very heart of the Galactic Empire in an attempt to land on a moon orbiting the dreaded Imperial Capitol of Had Abbadon . . .

Pan down to reveal the planet Had Abbadon, capital of the Galactic Empire. The gray planet's surface is completely covered with cities and is shrouded in a sickly brown haze.

The opening scene, where the Grand Moff Jerjerrod's shuttle docks on the Super Star Destroyer, introduces us to the political class of the Empire.

Meanwhile, Leia is trying to sneak onto Had Abbadon's green moon of Tarasand, which is being cleaned of foliage and native species like the Ewaks to make way for a new city.

As the shuttle flies down to Had Abbadon, Jerjerrod tells Vader: "One day that entire moon will be covered with cities, a miniature of the mother planet. We will turn that wasteland into a paradise."

After landing on the surface of Had Abbadon, Jerjerrod and Vader go down into the planet.

They enter a very low ceilinged chamber, which looks out over a fuming lake of red hot lava. It is a vision of hell. They walk out on a narrow causeway and approach a small, shrouded figure sitting on an island in the middle of the volcanic lake. This is the EMPEROR. Supreme Ruler of the Galactic Empire and master of the dark side of the Force.

3.13

THE EMPEROR Young Skywalker is more powerful now than before your feeble attempts to convert him. He must be destroyed, do you hear?

VADER Master, you must give me...

The Emperor raises his hand and Vader's breathing suddenly stops. The Dark Lord struggles at his controls, attempting to regain his air supply...He chokes.

THE EMPEROR You are weak, more machine than man. You should be thankful we don't destroy you along with your troublesome offspring.

Vader collapses on the floor and the Emperor lowers his hand.

THE EMPEROR Your son has become stronger with the Force than you. It is as we have foreseen, only we can destroy him now.

Vader starts breathing again. Moff Jerjerrod looks very nervous. Vader grabs his throat and rises to a kneeling position, struggling to catch his breath.

THE EMPEROR We will tolerate no more discussion on the subject. The boy is ours.

VADER Yes, yes...forgive me, Master.

After Vader exits, the Emperor instructs Jerjerrod: "Watch him closely." Meanwhile in his chamber, Vader reaches out to his son telepathically.

VADER Luke...Luke, you must listen to me. He will destroy you. The Emperor has greater power than you and I. You must come to me, Luke. Together we are stronger, son.

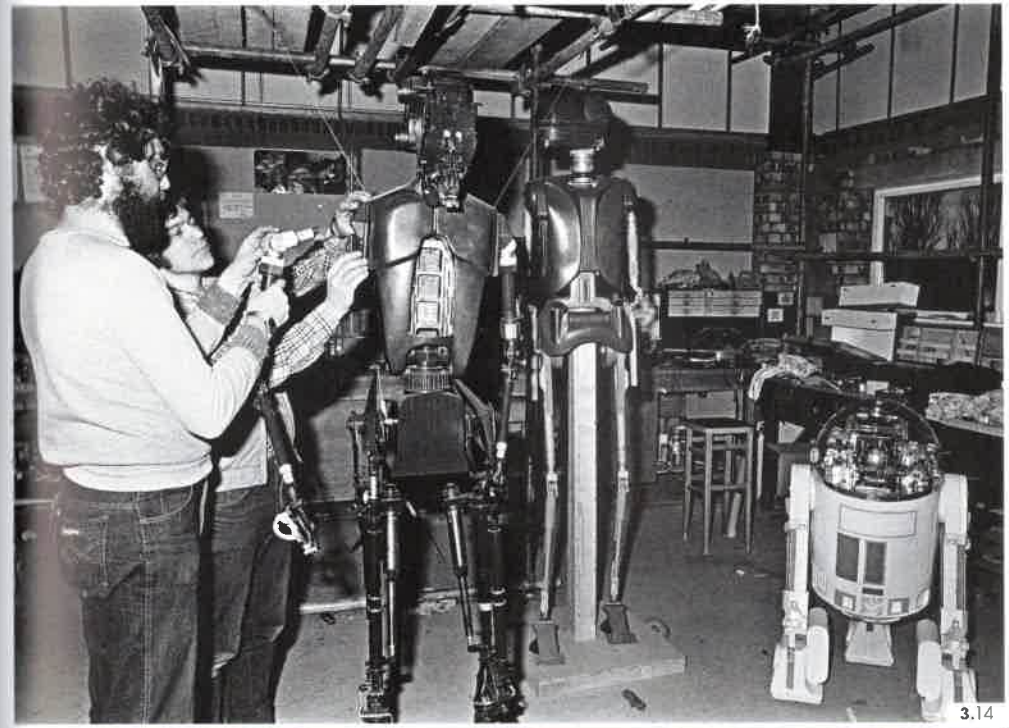
As Vader implores his son to join him, Yoda lies ill in his bed on Dagobah counseling caution, and Ben tells Luke he was not ready to hear the truth. This dreamlike sequence is a representation of Luke connecting to the Force—he wakes up with a start in a hovel on Tatooine.

Two Del Andues, fat strange-looking creatures, stare at him from across the room. They shake their heads and go back to cooking an odorous stew.

Luke leads Lando, Chewie and the droids in a plan to rescue Han (now unfrozen) before Jabba the Hutt executes him. First, Luke sends C-3PO and R2-D2 to Jabba with a message and gives them to Jabba as gifts. Then Chewie and Lando deliver a Durellian spice extractor as a gift, but are seized as hostages and put in a cell with Han.

Luke arrives and during an audience with Jabba is dropped into a pit, where he battles

3.13 ***Lucas asked for an "assassin droid," and this is one of Joe Johnston's concepts. The spider was constructed for the movie.***
3.14 ***Prop maker Bill Hargreaves and his assistant build life-sized droids BG-J38 and EV-9D9 for Jabba's palace.***
3.15 ***R2-D2 and C-3PO are assessed by EV-9D9. Marquand originally thought the scene would not work: "I was totally wrong. It's a deep psychological scene played solely by robots. There's not a single human being in it. That's what makes the scene so terrifying."***



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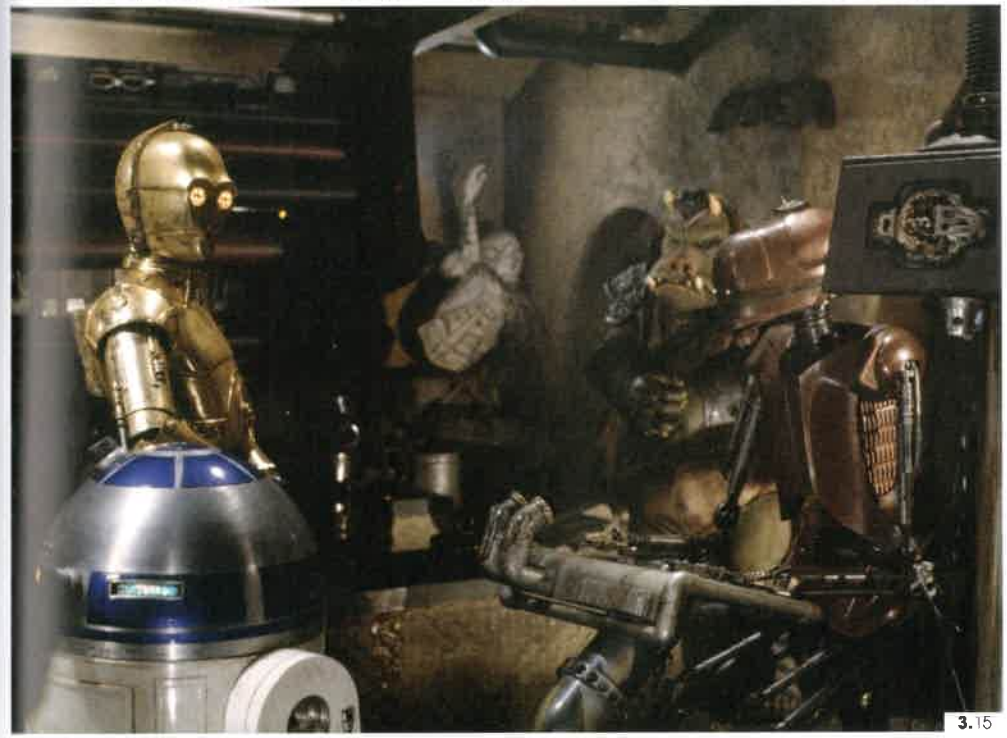

3.15

3.16

with and defeats a rancor. Angry at the death of the rancor, Jabba takes his entourage and prisoners out via sail barges and skiffs to the sloth pit in the Dune Sea.

The prisoners look down into the pit and see a disgusting mucus lined hole at the vortex of sand. Around the edge of the cavity are thousands of needle sharp teeth and four thin, ten foot long feelers, that sweep across the sand looking for victims.

3.16 ***Oola is subject to the whims and fancies of Jabba, who tugs at her tether from offscreen. The collective hive of villainy find pleasure in Oola's pain, especially Gargan (background right, Claire Davenport).***

3.17 ***Max Rebo, on the red ball jett organ, leads his band, including Droopy McCool on the horn and singer Sy Snootles (right).***

Luke jumps off the gangplank and instead of falling into the pit somersaults onto the skiff, frees Lando, Han, and Chewbacca, and fights the guards. Our heroes are victorious after R2-D2 overloads the sail barge and causes it to explode, distributing Jabba, Bib Fortuna, and the other creatures into the gaping mouth of the sloth monster.

Meanwhile, on the forest moon Leia is planning to destroy the communications dish and shield generator on Had Abbadon by firing two ion cannons from the moon. Vader knows that the Rebels are there, and wants Luke to come save them. Luke dreams of Vader, then of Yoda and Ben Kenobi.

YODA Destroy him you must.

LUKE No, no!

YODA Destroy you he will, as he destroyed himself.

BEN Your sister must do it, then.

Luke is suddenly sitting in Yoda's house.

LUKE Sister?!? I don't have a sister.

YODA Your twin. Strong with the Force is she, but untrained. If you fail, our only hope is she... The room grows very large around Luke and Yoda.

LUKE My sister.

YODA She was taken to Alderaan by your mother. Safer it was to keep you apart.

LUKE Leia!

Luke jolts awake inside the Millennium Falcon, *which is landing on Sice. The Rebels, based in the mound-shaped city of Sicemon, are planning an attack on Had Abbadon because the Empire is building more Death Stars.*

On the forest moon, Leia tries to outrace the Imperial scouts on rocket bikes (Lucas had written about similar "jet-sticks" in his May 1973 synopsis of The Star Wars*) but in evading them finds herself crashing into a net and being knocked unconscious.*

Luke builds his own lightsaber, and then travels to the forest moon with Han, Chewie, and the droids.

Leia wakes.

A strange little furry face with yellow eyes comes into focus. The creature is an Ewak, named Wicket, and he seems somewhat puzzled as he looks at the waking princess. Leia groans, which frightens the stubby ball of fuzz—and he falls backward, falling on his tail with a loud squeak. Leia sits up and stares at the three-foot Ewak, trying to figure out where she is and what has happened.

Leia defeats some Imperial scouts after Wicket distracts them, and then follows the little Ewak to his cavern village, where she is introduced to the tribe.

Han comes out of hyperspace dangerously close to the moon, and lands the Falcon. *When they encounter Imperial scouts Luke draws off the walkers while Han and Chewie*

"This bounty hunter is my kind of scum, fearless and inventive."
Jabba the Hutt

manage to get caught in an Ewak net. When the Ewaks see C-3PO, they let out a gasp and begin bowing, believing him to be a deity. Back at the village, where they are reunited with Leia, C-3PO convinces the tribe to take them to the Rebel ion cannons that can destroy the shield generator.

Ben convinces Luke that it is time for him to confront his father, so Luke hands himself over to Vader.

On the Super Star Destroyer, Vader disposes of Grand Moff Jerjerrod.

VADER Your importance has been greatly exaggerated.

The trajectory of the script hurtles toward a conclusion on three fronts: Han and Leia, with the aid of the Ewaks, must use the ion cannon to destroy the communications dish on Had Abbadon and the shield generator; Lando and the Rebel fleet attack the two Death Stars; and Luke must triumph in a three-way showdown with Vader and the Emperor.

As the Imperial forest bunker is captured, and the shield generator on Had Abbadon is destroyed, Darth Vader and Luke Skywalker duel in the Emperor's Throne Room, jumping from stone to stone across the lava lake.

Although Luke defeats Vader—he cuts off Vader's sword hand, which falls into the flaming lake—he refuses to kill his father, insisting that there is still good in him. When Vader likewise refuses to kill his son, the Emperor sends deadly lightning bolts at Luke. At first, Ben and Yoda protect Luke from the netherworld (and their images flash momentarily as the bolts land) but soon Luke is on his knees writhing in pain. The Emperor turns to find Vader flying towards him, and the two plunge into the fiery lake of lava and perish. While the Ewaks and Rebels celebrate, Luke walks off to be alone.

Luke looks up and sees Ben move out of the darkness into the moonlit glade. He is not a shimmering image, but real flesh and blood. Luke stands in surprise.

LUKE Ben, you've come back!

BEN My need to stay in the netherworld has been resolved. Your father turned to the good side and I was able to disrupt his journey.

Luke turns to see an old man emerge from the darkness of the forest.

BEN Here is the good Skywalker. My old friend and your father...

Luke rushes to his father and embraces him. Yoda steps into the glen and looks up at them.

YODA A reason for celebration this is...

3.18

***3.**18 A concept for "Princess Leia's Disguise" by Joe Johnston.*
***3.**19 Richard Marquand (left) reads his script as close-ups of Chewbacca and Boushh are shot with two cameras. Boushh's helmet is stenciled "1138" in homage to* THX 1138.

3.19

Assembling Shapes

As the script was being written, the designers formed ideas about the places and technology.

Ralph McQuarrie The giant sail barges of Tatooine are like giant zeppelins that skim about 20 feet off the desert floor. The original design was for a massive wooden ship—to keep the weight down—with large truncated cone-shaped sails like those on Chinese junks. The sails were stacked in tiers, with lots of masts, support booms, and riggings. They also served as sunshades for the passengers. The idea was to create an advanced, yet antique-looking grandeur. Since there's not much wood on a desert world, the decision was made to use a light metal, like aluminum, but the sails' primitive simplicity clashed with the facade's rather sophisticated appearance. The sails shrank in each successive drawing until they became sun canopies, which is the version in my paintings.

Joe Johnston We probably did 200 drawings of the speeder bike, but I really enjoy designing something by assembling shapes. I assembled our prototype model of the speeder bike out of parts from various plastic kits.

When I was assembling the mock-up, I drew on Ralph's designs, Nilo's designs and my own designs—combining all three. It's like three-dimensional sketching. I find you lock in on a design much more quickly when you are working in three dimensions. When Phil Tippett is designing creatures, he sculpts rather than sketches. It's a very good way to work.

We sent that mock-up to England and they built the full-size speeders (about nine feet long) from it. Mike Fulmer built our miniatures (about 18 inches long) from the

3.20 ***Boushh, in shadow, prepares to free Han, frozen in carbonite.***
3.21 ***Jabba catches Han and Leia and plans his own revenge. Leia is dragged before Jabba. LEIA: "You're going to regret this." JABBA (putting out his tongue): "I'm sure."***
3.22 ***With C-3PO at her back, Salacious B. Crumb at her side, and Jabba the Hutt in conference with his courtier Bib Fortuna (Michael Carter), Leia bides her time.***

full-size speeders with little Luke and Leia puppets constructed under the supervision of Phil Tippett, sculpted by Dave Carson with armatures built by Tom St. Amand. But the shapes stayed pretty intact throughout the process.

Emotional Value

George Lucas After *American Graffiti*, I told people I wanted to do *Star Wars*. Even my friends said I was crazy. They kept saying you've had a big hit, now you can go make *Apocalypse Now*, or something esoteric. But I wanted to make a children's film.

I have problems finding directors for the *Star Wars* films. It's all beneath them. If they're bright enough to do it, they think they should be doing better things.

Howard Kazanjian George's personal problem with the Directors Guild was very heavy on our mind. So we emphasized looking for non-union or non-DGA directors.

We weren't looking for Stanley Kubrick. We weren't looking for Robert Wise. We were looking for a director that was rather young, that was flexible, that would follow the tradition of *Star Wars*, that would let George be as closely attached as he likes to be on these projects. We wanted someone who believed in Star Wars, who really believed that Wookiees and Darth Vader exist and who

3.21

was a fast thinking director capable of making a decision and moving on if something wasn't working. We started off with a list of 60 directors.

Candidates included Richard Attenborough, Bruce Beresford, John Boorman, John Carpenter, Richard Donner, Steven Frears, Hugh Hudson, David Lynch, Alan Parker, Peter Weir, and Peter Yates.

George Lucas We narrowed it down to two people. One of them was Richard Marquand.

Like Lucas, Marquand had a background in documentary.

Richard Marquand By documentary films I mean films about real people, where you follow them around with a handheld camera and really get inside their lives. You see how people behave—the rough stuff of life, not the well-honed performances.

Richard Marquand had just directed Eye of the Needle *(1981), starring Kate Nelligan and Donald Sutherland.*

George Lucas In the process of seeing a lot of movies *Eye of the Needle* jumped out. I was very, very impressed with the directing. It's a very tight, very clean, strong movie, with narrative, character, and just getting the most emotional value out of a concept.

3.23 ***Han: "I'm all right, pal. I'm all right."***

3.24 ***Luke enters the fray, hooded and shadowed, dark and brooding, looking like the Emperor. Luke wore white in* Star Wars, *gray in* The Empire Strikes Back. *Here he is dealing directly with the dark side of the Force, in himself first and last, so he wears black.***

3.25 ***The Daily Production Report for February 18, 1982, details how Han Solo, fresh from the carbon deep freeze, is kept warm by his pal Chewbacca. The scene, however, required nine takes before Marquand got one he could use.***

3.23

3.24

DAILY CONTINUITY REPORT

Production: "REVENGE OF THE JEDI"

Cameras & Set Ups:

40mm. t.4.
OSF. 9' - 10' - 8'6

Date: ~~Wed 18~~ Thursday 18th February 1982.

Set: INT. DUNGEON

Time Shot:

Screentime:

Weather:

SCENE NO.	14
SLATE NO.	14

ACTION & DIALOGUE

WIDE SHOT. HAN IS PUSHED INTO CELL R/L CAMERA ON BOOTS AND WATER - PAN UP AS HE BANGS AGAINST WALL - TURNS AND ~~KNOCKS~~ FEELS WAY FWD. REACTS TO O.S. CHINK CHEWIE IN FROM R. TO EMBRACE HIM - HAN PARTS TO R. OF MED. TWO SHOT. toHUG AT END.

Shooting down on floor of cell as door slides up and HAN'S FEET are pushed across puddle of water - CAMERA PANS UP TO ~~HANxMeets~~ reveal HANwho feels wall, then turns and puts handsup feeling open shaft in ceiling - he shivers and bows his head, then looks up first to C.L. and then to C.R. at sound of o.s. CHINK ... CHEWIE ENTERS FROM R. AND WRAPS HAN IN AN EMBRACE - HAN turns fighting Chewie off...

HAN: HEY! HEY - CHEWIE, CHEWIE ... HEY PAL ... I'M ALL RIGHT - he pulls away to c.r. of Chewie... CHEWIE barks...

T.9. I'VE GOT HIBERNATION SICKNESS ... I'LL BE ALL RIGHT

(T.11) HOW ARE YOU - I'M ALL RIGHT - I JUST GOT HIBERNATION SICKNESS - I'LL BE O.K.

CHEWIE barks ...

T9. HAN: LANDO - WHAT'S HE DOING HERE?... LANDO'S PLAN?

(T.11) " LANDO ... LANDO'S PLAN - WHAT'S HE DOING HERE?

CHEWIE barks again...

HAN: LUKE - LUKE'S CRAZY. HE COULDN'T TAKE CARE OF HIMSELF MUCH LESS RESCUE SOMEONE...

CHEWIE barks again...

HAN: A JEDI KNIGHT... I'M OUT OF IT FOR A LITTLE WHILE AND EVERYBODY GETS DELUSIONS OF GRANDEUR.

CHEWIE barks - HAN turns after line back to CHEWIE who hugs him...

HAN: A JEDI KNIGHT ... I'LL BELIEVE IT WHEN I SEE IT... YOU SHOULD EXCUSE THE EXPRESSION...

CHEWIE barks.

HAN: I'M ALL RIGHT ...

T.1 - 3 NsgA.
T.4. End line NG but a HOLD PRINT.
T.5. ~~NicexxxxxxxxxxxxxHOLD~~. Cut at"AJedin Knight?"
T.6. ~~PRINT~~ NsgA.
T.7. & 8 NsgA. T.9 PRINT. T.10 NsgA. T.11. PRINT.

3.27

3.26 ***Luke (Mark Hamill) tells Jabba the Hutt and his minions: "I warn you not to underestimate my powers."***
3.27 ***The first idea for the rancor was to have a man in a suit, like Godzilla, and the early designs—this one is by Johnston—reflect this.***
3.28 ***Articulation engineer Eben Stromquist, creature technician Randy Dutra, and key sculptor Tony McVey help technician Dan Howard don the rancor suit. Tests were made, but the idea was dropped.***
3.29 ***The rancor was a rod puppet that required several operators, which was filmed with a high-speed camera. Visual effects supervisor Dennis Muren (right) checks the camera.***

In Eye of the Needle *the central character is Henry Faber, a German Nazi spy operating in England who finds out vital military information.*

Richard Marquand I think to have a complicated moral issue is good. At the end of *Macbeth*, you feel sorry for Macbeth. He isn't ever a hero, but for a brief second after the storm scene and before he kills Lucy's husband, he's a man you can at least feel sympathy for. I saw Faber as a samurai. He cuts someone down with a blade, then picks up a flower and writes a poem about it. It interested me to work on a complex character. I'm going to try to do exactly the same with Darth Vader because I think that's really what life is like.

***The Los Angeles Times* / May 27, 1981**

Richard Marquand, who has directed only two feature films, was confirmed yesterday as director of *Revenge of the Jedi*, which is due to begin production in January.

Howard Kazanjian I started the same process for the writer but then Larry Kasdan became available. Larry did the last picture with us, and also wrote *Raiders*, so the search for a writer ended pretty fast.

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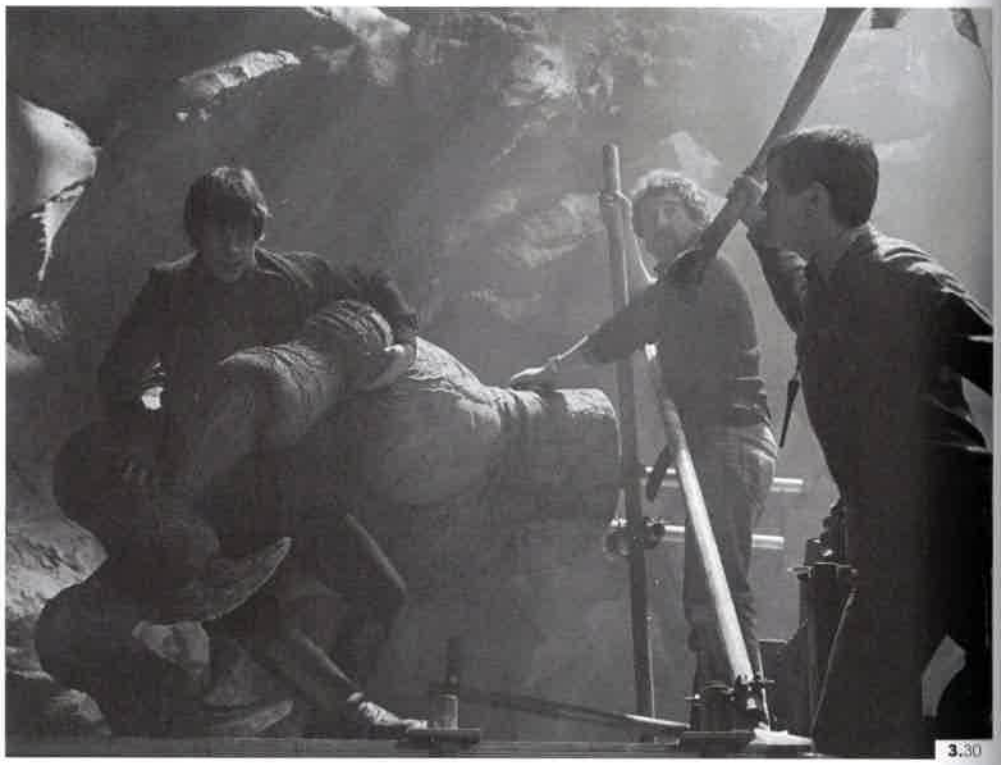

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3.31

Monster Shop

George Lucas Jabba is based on evil sultan-like characters. Sydney Greenstreet of *The Maltese Falcon* would be a good example—Marlon Brando in *The Godfather* would be a good example. There have always been rotund, evil sultans who sit on their beds while others are tortured in front of them.

Phil Tippett / Makeup and Creature Design We always wanted something immense, obese, so I designed a big slug-like creature. George took a look and said, "Too terrible." We went to another version with forearms: "Too human. Try again." Jabba was always meant to be more ridiculous than horrible, more an *Alice in Wonderland* creature than an *Alien* slime monster.

Ralph McQuarrie Phil Tippett came up with a wormlike critter model that looked really horrible and George settled on that. That's how we worked—all of us working on each other's ideas.

Lucas, Kazanjian, and Bloom decided upon a provisional list of creatures for the film.

Phil Tippett George told me to start looking for a couple of people and put together a monster shop because we were going to have a lot of monsters and aliens in this picture. Both he and I knew it takes months to develop creatures and we should start our creatures before we have a script.

"In shooting that sequence, one of my biggest acting dreams came true. I actually got to be held in a giant rubber hand."
Mark Hamill

On June 22, 1981, Tippett was given 56 monsters to work on, primarily Jabba's entourage.

Stuart Freeborn's shop in the UK would handle 47 creatures, including Ewoks (previously Ewaks), but the priority was Jabba, with a deadline of mid-January 1982.

Robert Watts Creatures are terribly difficult because you are breaking new ground each time. You never know when they're going to be ready—and if they're ready, are they going to work?

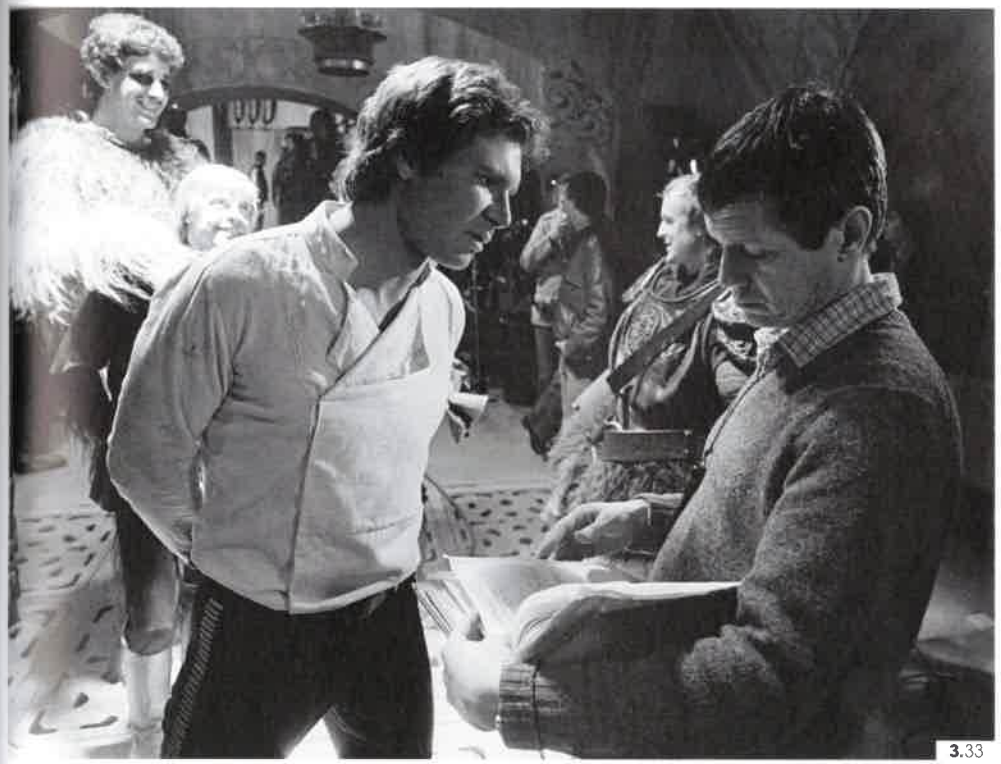
Jabba the Hutt was sculpted by John Coppinger, under the direction of Stuart Freeborn at Elstree Studios.

Stuart Freeborn / Makeup Artist Jabba was enormous, one of the most difficult ones. Jabba took four tons of clay. I had the carpenters construct a frame and then modeled the clay over the wooden structure. The whole thing had to be jelly-like, very slimy looking. He measures 18 feet from the top of his head to the tip of his tail and everything should be moving. His face is full of expression. He does very much everything a human can do with his mouth. He can kiss, he can pucker his lips. He opens his mouth pretty wide at times for the food he puts in his mouth. His tongue is very moveable. It can stretch out to quite a point.

3.30 ***Luke in the clutches of the Rancor arm—the only life-sized element of the creature in the production. Tony McVey operates while Richard Marquand directs.***

3.31 ***The Rancor puppet, with a Gamorrean guard's arm sticking out of his mouth. He turns to the side to consume the poor fellow—Lucas was worried about their PG rating.***

3.32



3.33

A Primitive Society

Paul Duncan You had these primitive aliens in *The Star Wars* May 1973 synopsis. At the end of the May 1974 rough draft you had tree Wookiees that helped the Rebels, who are then trained to fly the ships that help destroy the giant space fortress.

George Lucas The original idea was that Wookiees didn't have any technology at all.

Paul Duncan You then split that into three movies, so the Wookiees would have featured in the third movie.

George Lucas I didn't know what to do with Han's copilot, so I said, "I'm going to make the copilot a Wookiee." Then I said, "Well, I'm going to make him technologically savvy, like a pilot."

Paul Duncan Also, when you were developing *Empire*, there was the tribe of noble savages riding manta ray–like creatures living in a cloud city, which were eventually written out of the film.

George Lucas One of the big themes was that you have a primitive society that has bows and arrows that doesn't know anything about technology, and they get into a war with this highly technological civilization that has everything, and the primitive people win. That was the impetus for the whole thing. I was trying to replicate that in *Jedi*.

I didn't make Endor a Wookiee planet because Chewbacca was sophisticated technologically, and I wanted the characters involved in the battle to be primitive. That's why I used Ewoks instead.

Paul Duncan Wook-iee. Ee-wok.

George Lucas Yeah. I was twisting things around. I basically cut the Wookiees in half and called them Ewoks.

Howard Kazanjian The first two creatures that George and I talked about were the Yuzzums and the Ewoks. The Ewoks were short fuzzy little creatures and the Yuzzums were very tall with long, slender legs. The Yuzzums quickly went out the door. There were a couple of reasons for this decision. One, the difficulty in working with stilt walkers, and two, because when the Yuzzums and the Ewoks would be in the same scene together it would be very hard to frame that on an anamorphic screen. You would be cutting through the Yuzzums's knees to show the Ewoks, or the camera would have to be far back in wide shots.

George Lucas Joe Johnston was designing the Ewoks and I said, "Make them smaller. Make them cuter. Dare to be cute." That was the slogan in those days, "Dare to be cute." The point was that these cute little fuzzy bunnies end up destroying the Empire. It's ironic that it's exactly what happened in Vietnam. The Vietnamese were completely outmatched. The Ewoks were also fighting for something. The Empire wasn't really fighting for anything except more stuff.

It was very difficult to get the Ewoks to seem threatening. They're designed to be cute and fuzzy, but they're also the ones that save the day, so they had to have this dual capacity.

Paul Duncan In the first scene, when Vader's shuttle is arriving, you introduce the idea of

3.32 ***Han, Luke, and Chewbacca surrounded by Gamorrean guards. In the background right a man-in-tights walks by, as reference for the Lava Man creature, which was not included in the movie.***

3.33 ***Harrison Ford consults with Marquand as the other players relax, masks off.***

the shield generator. Then when the Rebels are captured in the bunker, the Ewoks come to the rescue.

George Lucas The reality was I had to make something that was feasible, that the Ewoks could actually do.

Carte Blanche

Lucasfilm unit production manager Miki Herman had to find a forest home for the Ewoks.

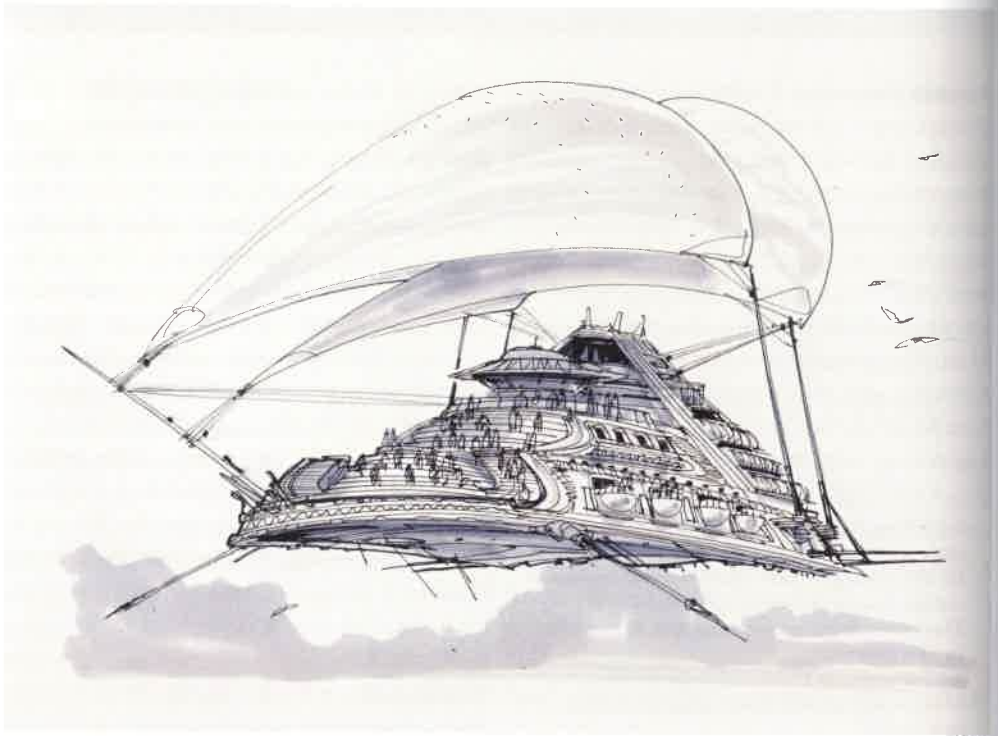
Miki Herman I would be given a photograph or storyboard, and my job would be to find locations suitable to achieve that look. In a single day, I could be on a plane, a seaplane, a ferryboat, and in a helicopter.

Jim Bloom We had to find a forest of primary growth redwood where we could shoot a battle scene. We couldn't work in a park because of the explosives.

In late April Robert Watts, Jim Bloom, production designer Norman Reynolds, and Miki Herman traveled to Crescent City and Eureka in California, then to Vancouver. From a helicopter Herman spotted a redwood forest, close enough to Crescent City and Smith River to accommodate the crew. With the help of a local man, Lennie Fike, she gained access to the grounds of the Miller-Rellim Redwood Company.

Miki Herman We clawed our way through the underbrush and finally got to a high spot. In front of us was a 40-acre ground area that was relatively flat. You got a lot of good fog ebbing into the area and it was carte blanche in terms of the shooting.

Revenge of the Jedi *was given a fake name to disguise its US locations from fans and journalists, and to avoid price gouging:* Blue Harvest.



3.34

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Howard Kazanjian Can you imagine what they would charge for a glass of water if you walked in and said, "Hi, we're with George Lucas and we're here filming the last part of the *Star Wars* trilogy"? We had to do it as a matter of necessity.

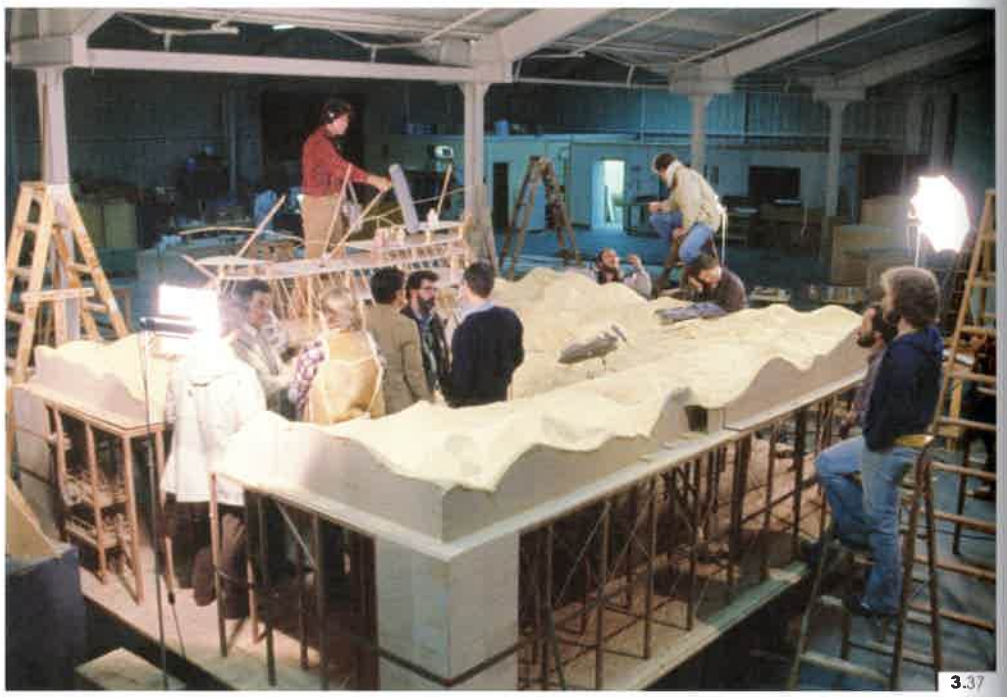
3.34 ***Johnston's early concept for Jabba's sail barge as a floating Aztec temple.***
3.35 ***Peter Mayhew, Harrison Ford, and Mark Hamill stand forward in the craft surrounded by Jabba's entourage of guards (including Billy Dee Williams in disguise), before a blue screen at ILM. The skiff is rocking slightly and the wind is blowing to give a sense of movement and speed.***
3.36 ***A large raised set was built in Buttercup Valley, near Yuma, Arizona, for the Sarlacc pit scene. Production offices, prop storage, the ILM workshop, and the commissary were housed under the set, as well as hidden behind fake dunes (see right) to maintain an unhindered view of the dune from on top of the set.***

False publicity materials were created for the nonexistent film, including a tagline: "Horror beyond imagination," and a Halloween 1983 release date. A fee of $5,000 for use of the Morrison Creek portion of the Miller-Rellim Redwood Company property was agreed, which was donated to the Rowdy Creek Fish Hatcheries on behalf of Miller-Rellim.

More Organic

Lucas delivered his 96-page revised rough draft script on June 1, 1981. The dynamics between the Imperial characters were changed, and Vader can now only communicate with the Emperor through Grand Moff Jerjerrod. In this script, Jerjerrod visits Vader's Super Star Destroyer to delegate orders.

filmtrucks



3.37

Vader warns Luke via telepathy, "Luke, beware: You are the Emperor's prey now." Luke wakes up in his Tatooine inn, where Ateto and Tweeto, "two vile, little dirty Jawas," cook him a stew. The revised draft then proceeds with little changed for the rescue of Han. This time, the sloth pit into which Jabba and his cronies fall after being defeated by Luke has been renamed the "Sarlaac Nest."

On the sanctuary moon, Leia has to deal with only one ion cannon now, which the Rebels will use to destroy the shield generator on Had Abbadon.

Having escaped Jabba the Hutt, Lando leads Luke, Han, Chewie, and the droids through a sandstorm to the Millennium Falcon *parked at an underground spaceport. Han pauses to thank Luke and to discuss their rivalry over Leia.*

***Revenge of the Jedi* / Revised Rough Draft / June 1, 1981**

LUKE I know everything. She loves you, Han.

3.37 ***A large model of the Sarlacc pit set was built to show how the set would work and to coordinate the action and logistical requirements. Lucas is at center talking with Marquand.***

3.38 ***Preparing the Sarlacc pit set for filming. Jabba's sail barge is rigged (left) and the skiff (right) is held in place by iron beams. A 20-foot-wide, 13-foot-deep cone has been built into the set for the Sarlacc. Construction began December 13, 1981 for filming to begin on April 12, 1982.***

My feelings for her are different than yours. I'm not going to get in your way.

Two of the Emperor's men spring a trap and abduct Luke using an electrified cage. Han, Chewie, and Lando hop aboard the Falcon *and pursue the Imperial shuttle bearing Luke away, but lose them and change course for the Rebel fleet.*

While Luke is imprisoned on the Imperial shuttle, and later on Had Abbadon, he talks telepathically with Yoda and asks for help. Philosophically, as in the first draft, Luke cannot get help until he has let go of his anger for his father—only then can Yoda and Ben step in. Often these discussions have blank pages at the end of them, for Lucas to add dialogue, and for secrecy. On Had Abbadon, Luke is brought before the Emperor. In the Throne Room, he stands at the bottom of the stairs trying to make out the Emperor's cowled figure silhouetted in the huge window behind it.

EMPEROR Yes, you are much like your father, strong with the force. You will make a powerful ally.

LUKE You cannot turn me to the dark side as you did my father...

EMPEROR I did not turn him to the dark side. That is something he did for himself... as you will do for yourself.

LUKE Never!

As Luke is led to the tombs, Vader, having been put at arm's length by the Emperor, is angered when he senses Luke's presence in the Imperial palace and kills Jerjerrod. Later, Luke finds himself on a small island in the middle of a hot lava lake, awakened by Obi-Wan Kenobi in the flesh. "I could no longer stay in the netherworld," he explains.

BEN I am here... to help you destroy the Emperor, and... your father.

LUKE I can't.

Suddenly Yoda appears beside Ben.

YODA You can and you will... I in the netherworld and Obi-Wan at your side. Help you we will.

Vader confronts the Emperor, but is choked by the Force. Despite this humiliation, Vader secretly follows as the Emperor takes an elevator down to Luke's lava lake prison.

3.38

3.39

Events play out as they did for the previous rough draft.

Paul Duncan In these early drafts, you can see that you know exactly what needs to happen—Luke rescuing Han, Leia as a warrior, Han losing his arrogance, through to Luke saving his father—but it doesn't quite gel.

3.39 ***McQuarrie's painted concept of Luke walking the plank over the Sarlacc pit. There were originally two barges in the rough draft script, and you can see the tendrils of the Sarlacc rising up to claim its prize.***

George Lucas When you're forming this stuff, a lot of the pieces have to fit together. I'm not the kind of guy that meticulously cuts every piece of the jigsaw puzzle out, and then just puts it all together and it's done. I have an outline. I'm making pieces but I don't know exactly how this piece is going to fit in there. Sometimes you do pieces and they don't fit, or it just gets too big you eliminate it so it flows a lot better. Painful, but you understand why you have to do it.

Paul Duncan It's like the lava lake is a great, evocative image, but disappeared after that script.

George Lucas The audience would have known the only reason that lava pit was there is to throw somebody into it. It telegraphs the movie, and you would also say, "What did they go down there for?" It has to be something a little more organic.

A Shimmering Thing

Richard Marquand George is a man interested in collaboration. He'll pick everyone's brains. He doesn't pull rank on anybody. I know that now from the script conferences. It was very exciting. Each of us had a different way of seeing how the story could be structured and slowly it was built up. We'd exchange ideas like gold coins. You'd just throw them in the pot.

From July 13, 1981, for five days, George Lucas held a story conference with Richard Marquand, Lawrence Kasdan, and Howard Kazanjian.

Richard Marquand Is Yoda still going to come back and shimmer at the end?

Lawrence Kasdan If we have him alive, he really doesn't have to.

George Lucas We could have him die.

3.40 Staring straight down into the Sarlacc pit. The Sarlacc's beak and tentacles were added for this Special Edition shot.

3.41 Mark Hamill jumps off the plank on April 12, 1982, the first day of filming in Yuma. Hamill became a member of the British stuntmen's union. Hamill: "I'm very proud of that honor. The British are more conservative in such matters. I did all my own stunts in Jedi. I also did all my own stunts in Empire, except for the shot of Luke going through the window."

3.42 Like Irvin Kershner, Marquand storyboarded many non-ILM sequences in the movie so that he could share his ideas with the production designer and stunt coordinator. This page, by an unknown artist, shows Luke's acrobatics on the plank.

Lawrence Kasdan You mean with Luke?

George Lucas Yes: old age kind of thing. "You're on your own, kid. You are the last of the Jedi now. This is your diploma; I have to leave; Ben is gone; it's you and your sister."

Richard Marquand That's good. I like that.

Lawrence Kasdan What about the "other" Leia? How would she ever be trained? By Luke?

George Lucas Now she can't be trained.

Lawrence Kasdan Except by Luke.

Richard Marquand Luke is the equivalent of Ben, isn't he, in the history of the pattern?

Lawrence Kasdan When he goes back to Yoda, do they continue training or is it just for information's sake?

George Lucas Well, he could go back to complete his training and find Yoda dying. Yoda says, "You are a Jedi now. You have finished your lessons and there is nothing more I can teach you and I am kicking the bucket here."

Richard Marquand It wouldn't preempt the Vader–Luke scene at the end would it, like two deathbed scenes?

George Lucas No. I think that the subtle way to do it, which is interesting, is that if he is dying, we never see him die. He's dying, dying, dying . . . and then Luke leaves and at the end Yoda is a shimmering thing, which implies that he died. Yoda and Ben can come back.

Lawrence Kasdan Yoda is a life-affirming force as he dies.

3.40

3.41

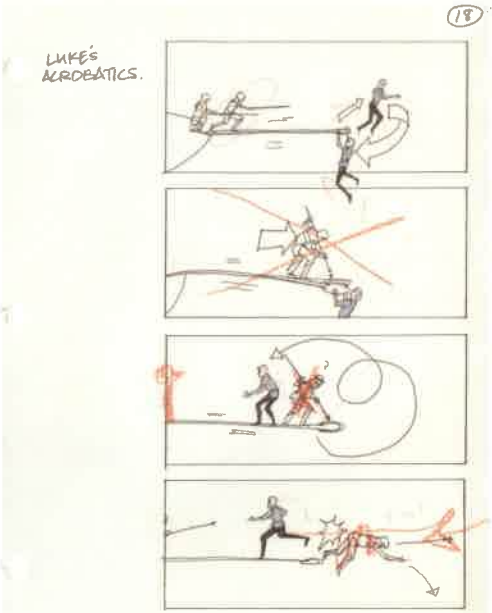
George Lucas One of the lessons to be learned is that death is not a terrible, horrible thing; at best it is a painful, awful thing, but you have to go beyond that. Otherwise, as soon as someone died, everyone around them would commit suicide.

Real Dangers

George Lucas We're not going to have Vader kill the Emperor without semi-killing himself, so maybe we could have them have hand-to-hand combat. Vader chokes him and the Emperor chokes him back.

Richard Marquand It has to be something huge, something amazing.

George Lucas One of the reasons that it works is the element of surprise. Nobody expects it to happen, least of all the Emperor.



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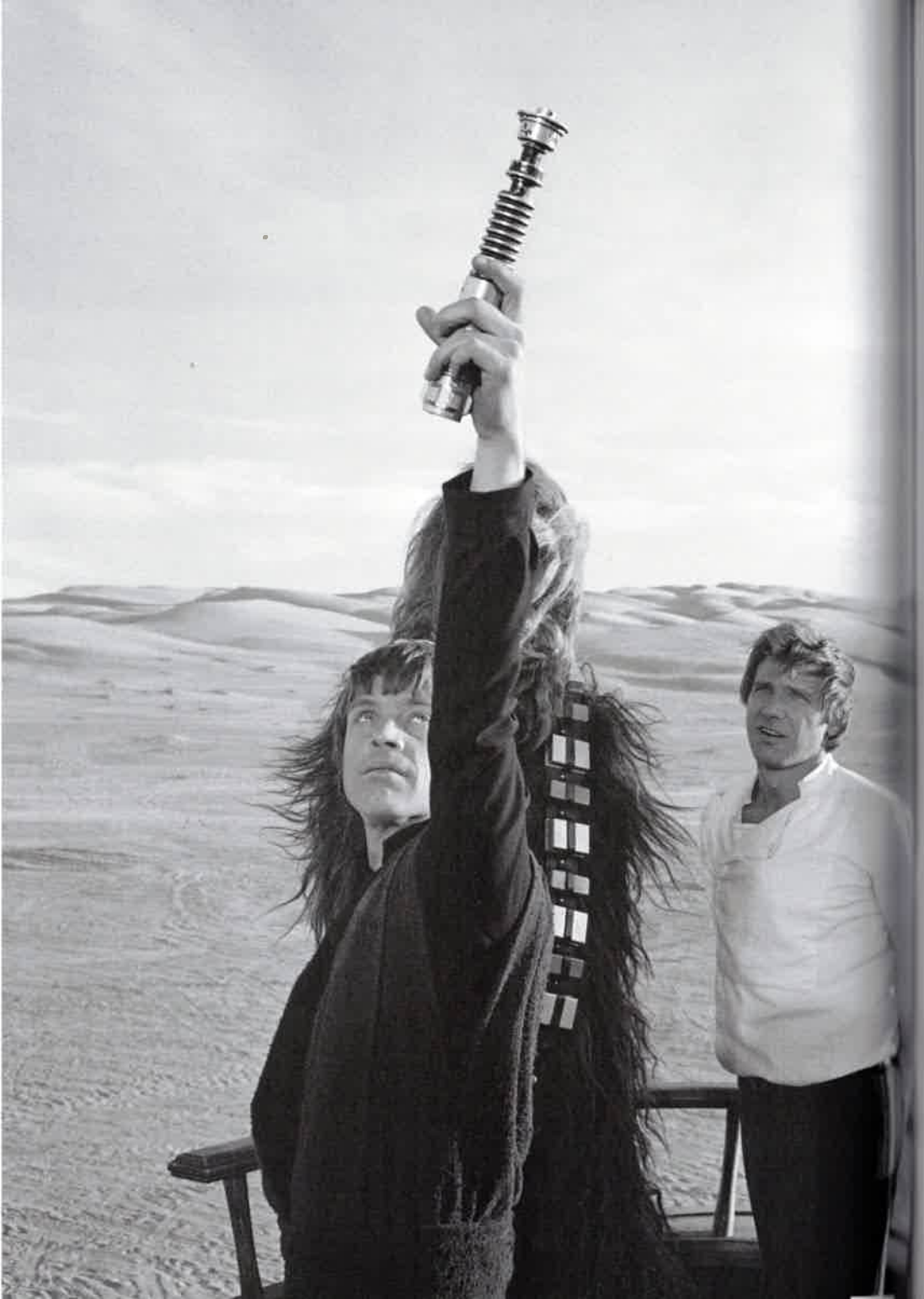


But it's tricky to set up and not give it away before it happens...

Lawrence Kasdan I think you should kill Luke and have Leia take over.

George Lucas You don't want to kill Luke.

Lawrence Kasdan Okay, then kill Yoda.

George Lucas I don't want to "kill" Yoda. You don't have to "kill" people. You're a product of the 1980s. You don't go around killing people. It's not nice.

Lawrence Kasdan No, I'm not. I'm trying to give the story some kind of an edge to it.

George Lucas I know you're trying to make it more realistic, which is what I tried to do when I killed Ben—but I managed to take the edge off of it—and it's what I tried to do when I froze Han. But this is the end of the trilogy and we've already established that there are real dangers. I don't think we have to kill anyone to prove it.

Lawrence Kasdan No one has been hurt.

George Lucas Ben and Han, they've both—Luke got his hand cut off.

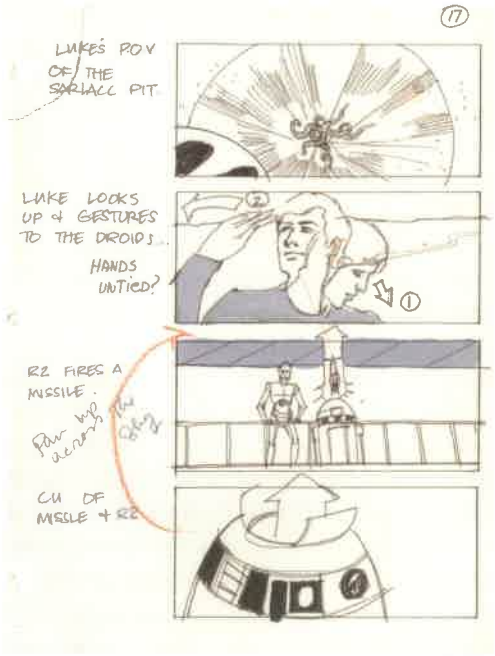
Lawrence Kasdan Ben and Han are fine. Luke got a new hand two cuts later.

George Lucas By killing somebody, I think you alienate the audience.

Lawrence Kasdan I'm saying that the movie has more emotional weight if someone you love is lost along the way; the journey has more impact.

George Lucas I don't like that and I don't believe that. I have always hated that in movies, when you go along and one of the main characters gets killed. I resented it when I was a little kid. I would watch and there would be these five guys and one of them would be the funny clown and halfway through, one of them gets killed. Why did they kill the lead? He was the best character.

3.43 ***Luke has a trick up his sleeve. R2-D2 opens his dome, shoots a lightsaber high into the air, and Luke catches it.***
3.44 ***A storyboard shows Luke giving the signal and R2-D2 ejecting the lightsaber.***



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Richard Marquand I felt that about Ben the first time I saw *Star Wars*.

Lawrence Kasdan But that one worked like crazy.

George Lucas Yes, I know. But we've done that. The main thrust of this one is that it has to be fun.

Lawrence Kasdan We have a lot of grim stuff here.

George Lucas There are three parts to the movie: Jabba, the Ewoks, and Luke and the Emperor. Luke and the Emperor are not fun and the other two are. I think that we can roll along with the fun parts and still have this undercurrent of a fairly serious study of father and son, and good and evil. The whole concept of the original film is that Luke redeems his father, which is the classic fairy tale: a good father / bad father who the good son will turn back into the good father. We can have a serious line and still have a fairly light film.

The whole point of the film, the whole emotion that I am trying to get at the end of this

film, is for you to be real uplifted, emotionally and spiritually, and feel absolutely good about life. That is the greatest thing that we could possibly ever do.

Blind

Richard Marquand Howard suggested that Han should be blind after he is melted.

Lawrence Kasdan Temporary blindness that slowly wears off.

George Lucas But during the skiff battle, he is blind.

Lawrence Kasdan On the skiff, it's great: He almost steps off the skiff into the Sarlacc pit because he can't see. Luke is taking care of everybody and Han is sort of standing around, which gives Harrison a neat thing to play; he's never played a blind man. It could help the scene when he comes to life and embraces Leia, and he just feels her face.

Richard Marquand There won't be a dry eye in the house.

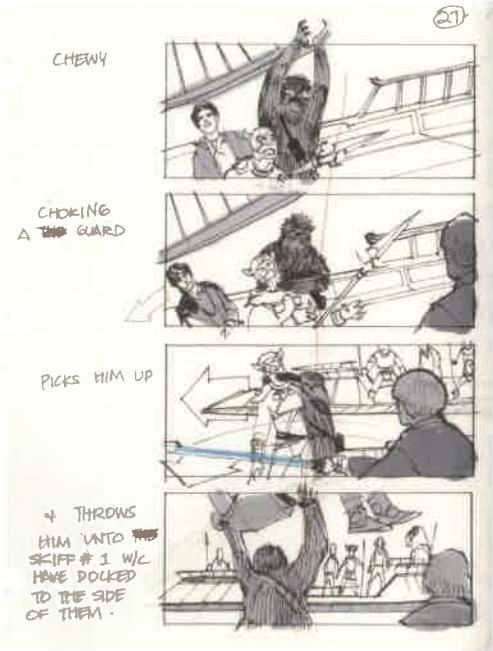
Lawrence Kasdan He won't be able to see Jabba give her a big wet one.

George Lucas On the skiff, Han could be swinging a bat around. He grabs on to something while Luke is going into action and says, "I'll get them!" He swings around and misses them, and then he swings again and misses them. Luke is distracted while Boba Fett gets up — when Han whacks him one and sends him like a home run into the pit. That would be one of those blind swordsman / samurai assassin things.

Multilayered

Richard Marquand Can I suggest that Lando has entered Jabba's in disguise — that he has infiltrated?

Lawrence Kasdan The real problem is to figure out a plan; if you figure out a plan you can stick those people in anywhere you want.



3.45

3.45 ***This storyboard shows an unused idea: Chewbacca chokes a guard, picks him up and hurls him across into the adjacent skiff.***
3.46 ***Harrison Ford suns himself on the plank with Hamill and Marquand looking on.***

Richard Marquand What if the next arrival is Chewie in chains, with a "bounty hunter" — who is in fact Leia, dressed up? Luke's not there yet.

George Lucas I could go with that.

Richard Marquand I think if you go along with that idea, then she could be discovered, which is why she is then turned into a dancing girl. That would be neat.

George Lucas It isn't until it's revealed that she is Leia that you realize the whole thing is a trick.

The only thing that makes me nervous, is that it's the same trick that they used to get Leia out of the Death Star, which was to dress Chewie up like a prisoner.

Lawrence Kasdan Is she speaking in an alien language?

George Lucas She can speak in an alien language if you want.

Lawrence Kasdan Then it's a great Shakespearean court scene: girl dressed up as a boy. See the trick to me is that we have to work back from the Sarlacc pit.

George Lucas What Luke wants to do is to get on that barge and the only way he can do it is as a prisoner. He has to become a prisoner and Chewie has to become a prisoner; they have to unfreeze Han and they all have to be at the same execution, which is what his plan is. He figures once he kills the rancor, then they have to go to the pit. The plan is, "I am going to knock everybody overboard into the pit and we're going take off" — but it goes a little awry because Boba Fett screws everything up and suddenly they are in trouble and they get into the fight.

Lawrence Kasdan You can assume that Luke's plan is multilayered and the court of last resort is they are going to take him to the Sarlacc pit and they'll all be in place. But when he comes in and says, "I want to bargain for Han," he is hoping that will work.

George Lucas Yes.

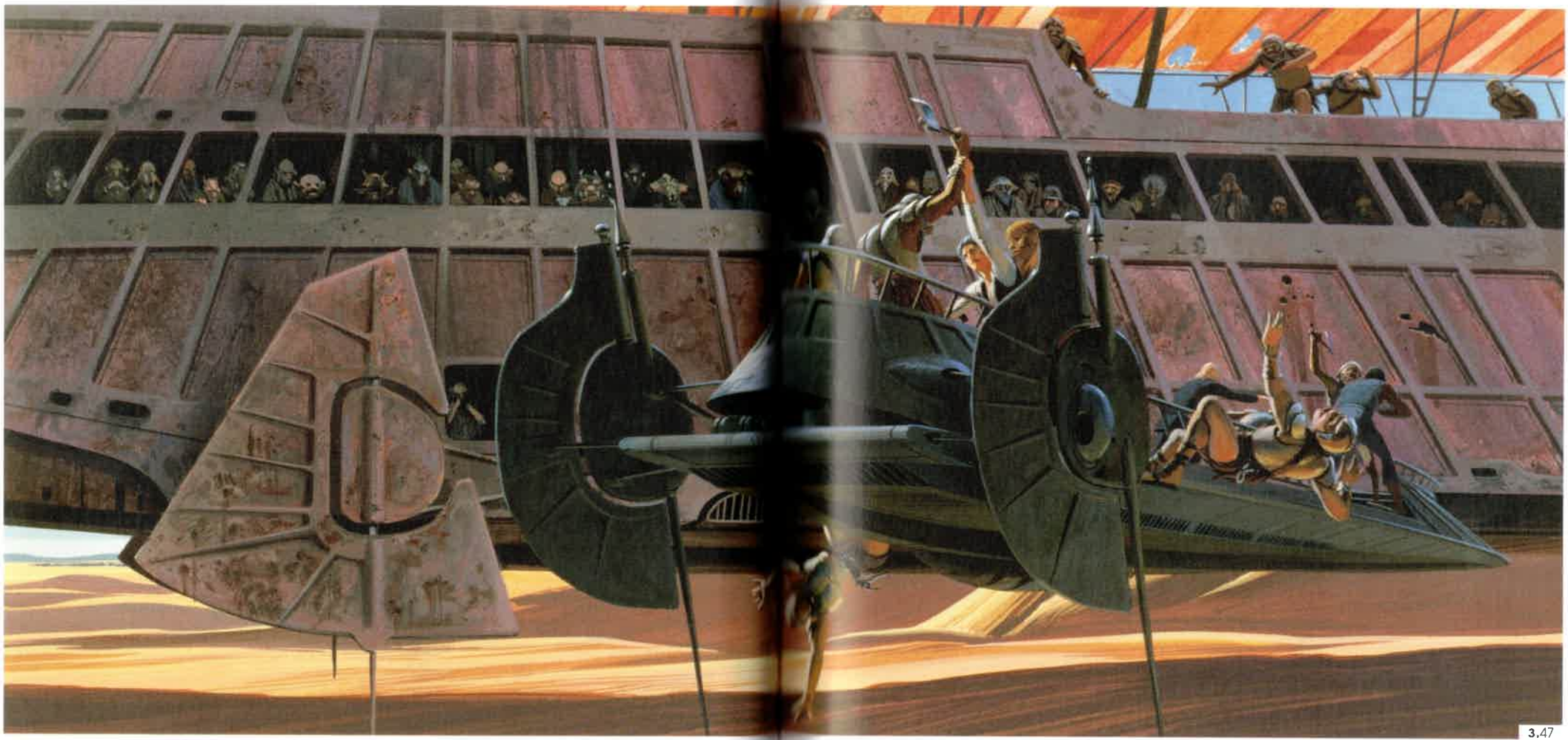
An Equal

George Lucas When Han and Leia are discovered, you just see a giant crowd of monsters, floor to ceiling, wall to wall. Jabba is sitting back there and says, "So you like to kiss? I like to kiss, too."

Lawrence Kasdan I love this.

George Lucas Jabba knows that at any moment Leia could try to kill him, but he loves

3.46



3.47

3.47 ***McQuarrie's painting of the fight on the skiff. McQuarrie: "I start with thumbnail sketches of shapes and pieces usually. Many of the first sketches are what finally ended up being done. My approach is strictly to give enough information so it feels real, but I'm not after realism. I'm concerned with light but I don't want it to look slavishly like a photograph. I go for the romantic and what looks interesting while half my mind is occupied with practicality. I try to think what the audience wants, but it's mostly how I feel."***

that. He loves the fact that she's going to be there by his side as her boyfriend is thrown to the lions; he can slobber in her ear, listening to Han scream bloody murder as his arms get ripped from his body.

Richard Marquand Would be nice to have a chain around her ankle, a leash, which Luke can dispose of just like that.

Lawrence Kasdan How do you feel about her being the one that causes Jabba's death?

George Lucas That I could go for. She could strangle him.

Richard Marquand With the chain.

George Lucas She jumps around and wraps the chain around him and strangles him. Jabba is a rubbery character. We could have this big, ugly tongue come out, ugggghhhh... It's right out of *The Godfather*.

Lawrence Kasdan Why don't the guards just shoot Luke? How is he fighting them?

George Lucas Well part of it would be fun if he could fight them with his lazer sword, except I don't know how he could get his sword in the middle of all this.

Lawrence Kasdan But that could be part of his plan — what if Artoo had it secluded in his...

George Lucas That would be a good idea.

Richard Marquand That is brilliant. I love it.

Lawrence Kasdan Luke's plan gets better and better, because Artoo is on the deck and he goes over to this little cubbyhole and ejects the lazer sword.

George Lucas I got an idea you can use with Artoo: What if Luke is about to walk the plank — "Well, so long, old buddy" — and he whistles, as you do in those movies where you whistle for your dog, and then you cut to the top deck of the ship. Artoo is there and a little launcher pops out of his head. Then Luke

3.48 ***When a second skiff attacks, Luke jumps across and throws one of Jabba's men into the pit. Meanwhile, Han—who is still blind from his time in the carbonite—tries to help Lando.***
3.49 ***A wider shot of the action, showing Lando dangling from the skiff.***

goes over to the plank, drops, jumps back onto the ship, grabs the sword, and starts fighting. We do the acrobatic thing where he flips himself back up.

Howard Kazanjian Mark lost his lazer sword didn't he?

George Lucas He did lose his lazer sword, when his father cut his hand off.

Howard Kazanjian So whose lazer is he using? Should I have brought it up?

George Lucas You should because that's what everybody will ask. The way I was explaining it in the scripts before was that he made another one. But it's going to be impossible, given the structure of the way the film is now, to explain where that lazer sword came from.

Richard Marquand It's a line of dialogue later.

George Lucas I don't know if we even need to explain it. The worst thing about that is you get a letter in *Starlog* magazine. Big deal.

Lawrence Kasdan Maybe it should be a new color.

George Lucas Yes, it could be totally different looking. We can work that out. But the idea running throughout the whole trilogy is: First he's given his father's sword, because his father lost it in the fight with Ben Kenobi; Ben cut his hand off and Vader fell into the volcano, so Ben then pried the lazer sword out of the hand and kept it for the son. So then what the father did was cut his son's hand and lazer sword off—and that was a way of severing the relationship between father and son. Not only did Luke lose his weapon and

3.49

was castrated, but at the same time his father split that relationship. Luke was carrying his sword for his father. Now he is not doing that anymore. In this one, he has built his own lazer sword; he is his own man, he is not a son anymore. He is an equal.

Reunion

Richard Marquand During the sandstorm, Luke doesn't get captured by the Emperor; we've taken away the fighting, so it's a reunion moment and then, "Let's go."

George Lucas They come up to the vague outline of the *Falcon* and maybe you see an X-wing in the middle of a raging storm, the ramp of the *Falcon* comes down and they all go inside.

Lawrence Kasdan And Chewie is hurt, too.

George Lucas I don't want to do this and I've struggled and got myself in all these drafts because I wanted to avoid this moment.

Richard Marquand You don't want three pages of dialogue.

George Lucas The bullet that I bit the other day was to realize that we have to accept the fact that we're going to have that lull there. The thing that has made me feel comfortable with it is that it is exactly like *Raiders*: you have this fantastic action sequence at the beginning of the movie and then you have a chance to rest for a second. Everything slows down.

Richard Marquand You're not going to rest for that long again.

George Lucas The scene with Yoda picks it up. In the *Falcon*, they aren't going to be saying anything that anybody cares about, but when you get to Yoda, Yoda is going to be saying things that people have ears to hear: who is the other and this is your father.

Lawrence Kasdan Let me try to write a thing in the *Falcon*, because we have so little camaraderie time. Here what we have

3.50

is Han, Luke, and Leia together again; they haven't been since the beginning of the last movie.

George Lucas It's the kind of scene that the writer has to make work. It's a tender reunion scene, hopefully some snappy, funny dialogue where they're kidding each other.

Lawrence Kasdan Okay, I'll try to write it. The thing is there is a lot of stuff that actually has to be dealt with even if it's obliquely: that Luke recognizes that Han and Leia are a couple for the first time and Han has seen that Luke is pretty amazing.

Subverted

George Lucas Anakin Skywalker began hanging out with the Emperor, who at that point nobody knew was that bad, because he was an elected official.

Lawrence Kasdan Was he a Jedi?

George Lucas No, he was a politician. Richard M. Nixon was his name. He subverted the senate and finally took over and became an Imperial guy and he was really evil. But he pretended to be a really nice guy. Luke's father gets subverted by the Emperor. He gets a little weird at home and his wife begins to figure out that things are going wrong and she confides in Ben, who is his mentor.

On his missions through the galaxies, Anakin has been going off doing his Jedi thing and a lot of Jedi have been getting killed—and it's because they turn their back on him and he cuts them down. The president is turning into an Emperor and Luke's mother suspects that something has happened to her husband. She is pregnant. Anakin gets worse and worse, and finally Ben has to fight him and he throws him down into a volcano and Vader is all beat up.

Now, when he falls into the pit, his other arm goes and his leg and there is hardly anything left of him by the time the Emperor's troops fish him out of the drink. Then when Ben finds out that Vader has been fished out and is in the hands of the Empire, he is worried about it. He goes back to Vader's wife and explains that Anakin is the bad guy, the one killing all the Jedi.

Mrs. Skywalker has had the kids, the twins, two little babies who are six months old or so. The Skywalker line is very strong with the Force, so Ben says, "I think we should protect the kids, because they may be able to help us right the wrong that your husband has created in the universe." Ben takes one and gives him to a couple out there on Tatooine and he gets his little hideout in the hills and he watches him grow. Ben can't raise Luke himself, because he's a wanted man. Leia and Luke's mother go to Alderaan and are taken in by the king there, who is a friend of Ben's. She dies shortly thereafter and Leia is brought up by her foster parents. She knows that her real mother died.

Lawrence Kasdan She does know that?

George Lucas Yes, so we can bring that out when Luke is talking to her; she can say that her mother died, "When I was two years old."

"Boba Fett became such a favorite of everybody's that, for having such a small part, he had a very large presence. Had I known he was going to turn into such a popular character, I probably would've made his death a little bit more exciting. Most people don't believe he died anyway!"

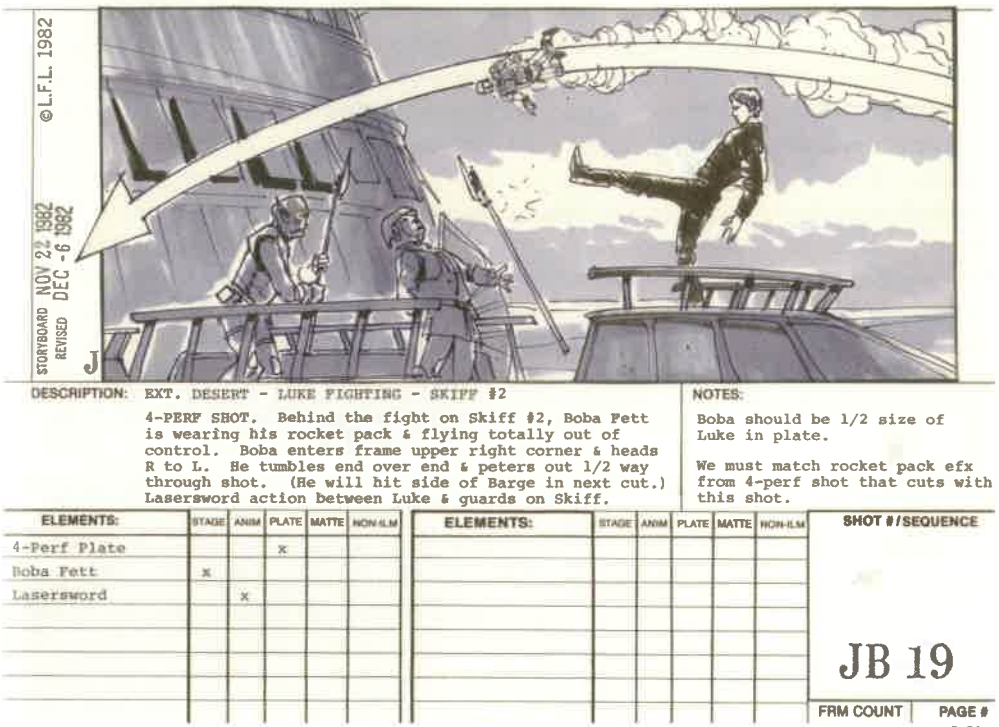
George Lucas

Burden

George Lucas I think you can make Ben take the blame for Vader. "I should have given him more training. I should have sent him to Yoda, but I thought I could do it myself. It was my own pride in thinking that I could be as good a teacher as Yoda. I wish that I could stop the pestilence that I've unleashed on the galaxy." His burden is that he feels responsible for everything that Vader has done.

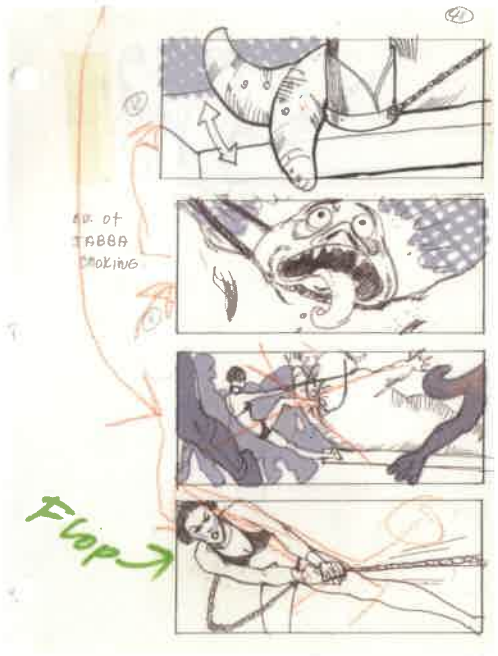
Richard Marquand I had an idea about these Death Stars, which Larry doesn't like. I wonder if this is a great thing for the Emperor to "know" that these half-built Death Stars do work and they are complete.

George Lucas The one thing that Death Stars do, which I like, is they create a time lock: the Rebels have to attack before the Death Stars


©L.F.L. 1982
STORYBOARD NOV 22 1982
REVISED DEC -6 1982
J
DESCRIPTION: EXT. DESERT - LUKE FIGHTING - SKIFF #2
4-PERF SHOT. Behind the fight on Skiff #2, Boba Fett is wearing his rocket pack & flying totally out of control. Boba enters frame upper right corner & heads R to L. He tumbles end over end & peters out 1/2 way through shot. (He will hit side of Barge in next cut.) Lasersword action between Luke & guards on Skiff.
NOTES:
Boba should be 1/2 size of Luke in plate.
We must match rocket pack efx from 4-perf shot that cuts with this shot.
ELEMENTS: STAGE ANIM PLATE MATTE NON-ILM
4-Perf Plate x
Boba Fett x
Lasersword x
ELEMENTS: STAGE ANIM PLATE MATTE NON-ILM
SHOT # / SEQUENCE
JB 19
FRM COUNT
PAGE #

3.51

3.50 ***Sparks fly when Luke uses his lightsaber to sever Fett's blaster in two.***
3.51 ***After Han accidentally knocks Fett's jetpack, Fett is propelled into the air (as shown in this Joe Johnston storyboard), hits the barge, and rolls down into the pit to be consumed by the Sarlacc.***



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are finished. They can't wait until next year. They have to attack Had Abbadon. One thing I also visually like about the Death Stars, if they are spidery half-finished things, is then the Rebels can fly through them.

Richard Marquand Exactly.

George Lucas Somehow we work it out that the Death Stars are turned toward the planet of Had Abbadon. The idea of those Death Stars is: one, a time lock and, two, as the device that blows up the capitol and is the Emperor's downfall. That's how we connect him to those Death Stars.

Lawrence Kasdan Why do you want two of them?

George Lucas We don't have to have two of them, we can have one.

Lawrence Kasdan My problem is that it's complicated. I like the idea of it being a trick; I like it very much. The Death Star looks half finished, but it's not. That's a lovely idea, but it should be only one, because we're getting a lot of targets here.

Mystical

Lawrence Kasdan What is it that Vader wants?

George Lucas Vader's plot is to convert Luke to the dark side, make him an ally, and then topple the Emperor. I don't think Vader would care whether he turned Luke to the dark side or if the Emperor turned him, because he feels that once Luke is turned, he can use him for his ally. The Emperor and Vader are in total agreement about what's going to happen. They both want to get a hold of Luke. They both want him converted to the dark side: the Emperor to replace Vader, and Vader to replace the Emperor. They are perfect bad guys.

Howard Kazanjian Wouldn't Vader want to get to Luke before the Emperor for that reason you just stated, before the Emperor can get to Luke and throw Vader out?

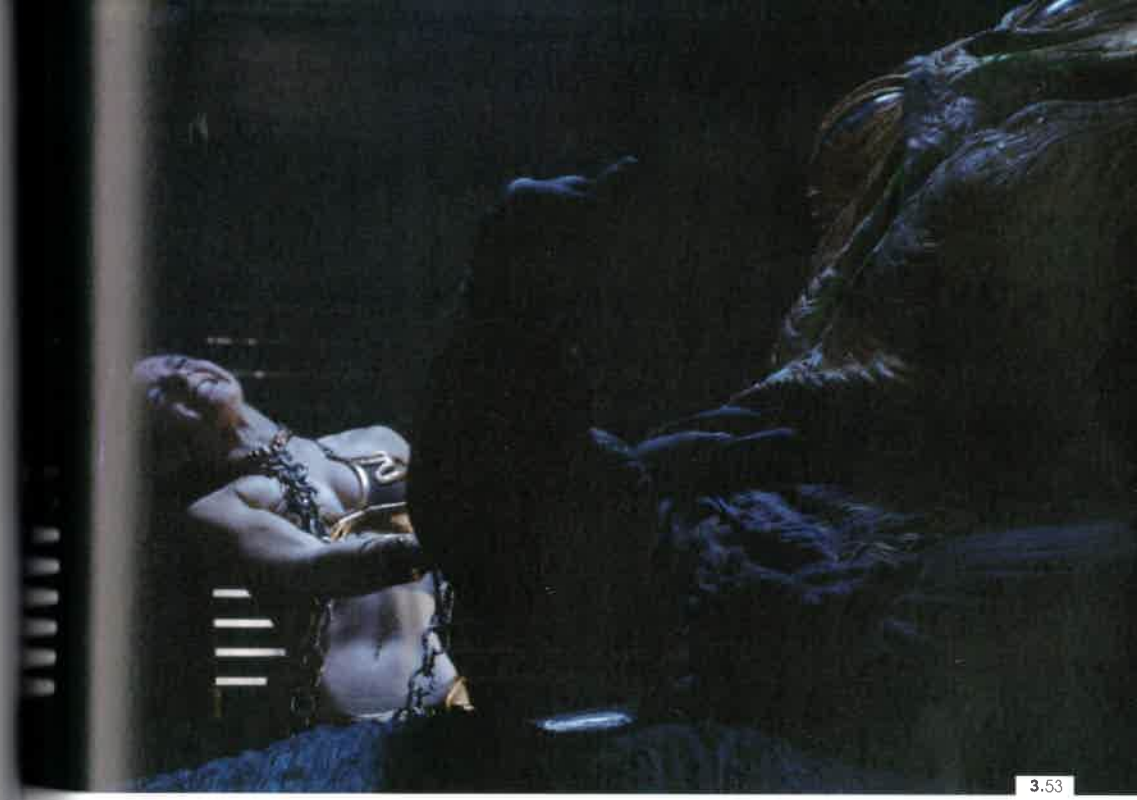
George Lucas Let's say that Luke goes to the Emperor and pretends to become part of the dark side. Another way to get around this is to imply that Ben can cloud the mind of the Emperor. The thing I like about that is it makes true what Ben said before sacrificing himself, when he says, "I will become even more powerful than you can imagine." The way he becomes even more powerful is that he becomes a part of the Force. In that way he's able to short-circuit just enough of their visions so they don't quite know what is going on as much as they normally would.

Richard Marquand They think that they do.

George Lucas And that's more powerful. He could distort the future.

Richard Marquand The Emperor doesn't have Jedi powers, does he?

George Lucas Well, he is like Yoda. Yoda isn't a Jedi; the Emperor isn't a Jedi. Yoda has mystical powers and it's the same thing with the Emperor; he's like the grand priest, but he's not chief of the tribe. Jedi are the warriors who go out and fight with their swords. The



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Emperor and Yoda are the priests who are the spiritual chiefs; they have powers that are much stronger.

Feelings

George Lucas Luke's plan is to sneak onto the shuttle, disguised as a stormtrooper or Imperial officer, get to Had Abbadon, and kill the Emperor. We could follow him around and he gets to the Emperor and lights his lazer sword, but the Emperor turns and laughs at him and says, "That is not going to do you any good against me. I am glad you finally arrived." The Emperor traps him and then he's sitting there in a little cage.

Lawrence Kasdan Well, it's not really satisfying, but...

George Lucas We've also been talking about getting Luke, the Emperor, and everybody on the Death Star and doing it up there.

Lawrence Kasdan Might be workable to have Luke's scene with Leia and then he just goes to the Imperial transport place and says, "Take me down there." We do a wipe and he's brought in and says to the Emperor, "I've turned."

George Lucas What if Vader says, "I'm going over to the moon" and the Emperor

3.52 ***Storyboard of Leia strangling Jabba to death show different options, including Leia walking barefoot up the length of Jabba's body. The two telling details are Jabba's protruding tongue and his flapping tail—both shots made it into the finished movie.***

3.53 ***Leia repays Jabba for his hospitality, but it is a long and difficult thing to do, to kill a Hutt, much like the death of Luca Brasi in* The Godfather *(1972).***

says, "Okay, bring him back here to me." Luke senses that Vader has arrived on the moon. He tells Leia, "He's here, he's coming after us, so I'm going to him because it's me that he wants." Luke goes and we have one of those little Imperial shuttle bases. Luke confronts Vader and tries to get Vader to come to his side: "This is your chance, Dad—come on, throw off the shackles of the Emperor and come over to me. I know it's in you." Vader says, "I am not going to come over to you; I am going to take you to the Emperor..."

Lawrence Kasdan "My entire wardrobe is black..."

George Lucas "I will have to buy a whole new outfit." No, but we play it so that Luke can make a convincing enough statement.

Lawrence Kasdan That's great.

George Lucas Vader is totally the Emperor's plaything. Luke tried to save his father and all he did was get trapped. Then Vader takes him to the Emperor. This is where we have to work some things out. The Emperor could have some kind of a test, some kind of a temptation.

Lawrence Kasdan Well, you know the perfect thing.

Howard Kazanjian Kill Vader?

Lawrence Kasdan Yes. That's the perfect thing. Now, how do you pull it off?

George Lucas "I know there is hate in you and you can learn to hate." The Emperor starts preaching to him Jim Jones-style. "You hate your father and you want to kill him." What if we say Luke is getting more and more tempted to kill the Emperor. The question is do we want to deal with the Death Star zapping the fleet at the same time?

Lawrence Kasdan That's what concerns me.

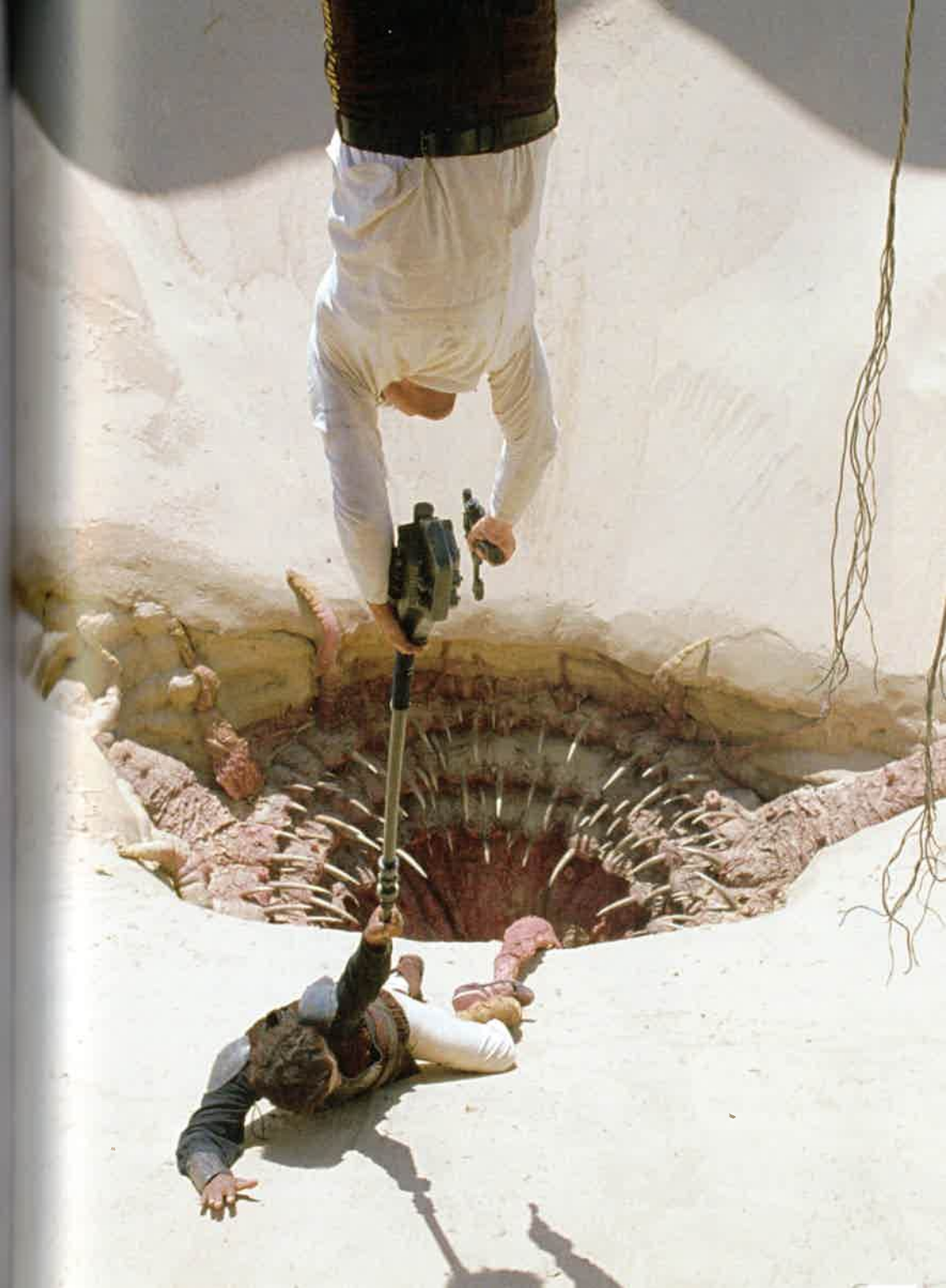
George Lucas You know what would be great: Luke says in the beginning, "You will never change me to the dark side." And the Emperor says, "That's not true and you know it. You hate me; you hate your father. You hate your father for being so weak." He gets Luke worked up to where Luke is ready to kill. The Emperor says, "See, you have got it in you. Here, take this sword. Kill your father." Luke reaches the point where he is so pissed that he goes over to his father and starts to attack him; they have a little sword fight. Luke is angry and is using the dark side and the Emperor keeps saying, "See how much stronger you are becoming—hate him more!"

Like we did in *Empire*, but on a grander scale. And just when you think Luke is going to kill Vader, the Emperor says, "Finish him." Now we have Luke about to kill an unarmed

3.54

3.54 ***Preparing to film the rescue of Lando from the pit. Note that the skiff is askew and that the Sarlacc has a tentacle around Lando's leg.***

3.55 ***Although Han is still blind, he manages to save Lando. Williams: "Return of the Jedi, to me, exists on three levels. It's philosophical, it's real, and it's cartoon. And it's great to explore all those areas."***



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defenseless man; we've never done that before. If he kills a defenseless man, especially a defenseless father, then he has gone over to the dark side. But Luke turns off his lazer sword, throws it at the Emperor, "I have controlled my hate; I don't hate my father. If you are so much on the dark side, you kill me—I dare you."

The Emperor gets enraged. The Emperor has a temper. He is a hateful, angry person, and so he starts shooting lightning bolts and Luke starts gasping for his breath. Luke is about to be killed—and then Vader kills the Emperor.

I don't like the idea of Vader saying to Luke, "Come on over to our side." Let's not forget what Vader is really trying to do, kill the Emperor.

Lawrence Kasdan What is operating in Vader's head when he brings Luke to the Emperor?

George Lucas What is operating in his head is: "The Emperor will turn Luke to the dark side because I can't do it, because I am not strong enough; he will turn Luke and then I will be able to..."

Richard Marquand "Join with Luke and destroy the Emperor..."

George Lucas "Join with Luke and eventually turn him to destroy the Emperor. Once he is on the dark side, then it will be easy; then we are a team, then we are father and son."

Richard Marquand But it is never spoken.

George Lucas Vader doesn't realize that the Emperor wants to replace him.

Lawrence Kasdan What indication are we going to have that Darth has turned and is not just doing what he said he would do

3.56 ***Leia fights to free her love. Fisher: "She has this smart-ass quality. People develop that quality when they're being attacked. Well, she's always been under siege."***

3.57 ***Luke and Leia swing across the pit, like they did in the Death Star. This time Luke does not need a kiss for luck from Leia.***

3.58 ***McQuarrie's painting of the sail barge exploding and our heroes escaping on the skiff. Note that in the early scripts Leia was on a mission for the Rebels so she does not participate in the rescue.***

in *Empire*, which is to kill the Emperor and take over.

George Lucas He can say it. Now we have the death scene where he can say...

Lawrence Kasdan "I am good now."

George Lucas Yes. He doesn't say, "Luke, you take over the Empire." He says something like, "Gee, I should have done that years ago."

Lawrence Kasdan So we'll know after the fact that he has turned.

George Lucas Now we can do that and the best way to do that is to have him say it.

Richard Marquand With his helmet off, right?

George Lucas Taking his mask off is a very dramatic thing, because everybody wants to know what he looks like.

Richard Marquand That is terrific.

George Lucas Save that for the very end. You take the mask off.

Lawrence Kasdan Doesn't he have to die before?

Richard Marquand No, he has to say a few words with it off.

George Lucas Vader can say, "Take my mask off."

Lawrence Kasdan "I'm dying."

George Lucas "I want to see you once before I go." Luke says, "No, won't that kill you? I can't take your mask off." He says, "I am dying anyway; take it off, please. I want to see you without the aid of this machine. I want to reject the machine."

When we take off his mask, we will change his voice to a much weaker version of the same thing. It will be much older.

Richard Marquand He's as old as Alec, isn't he?

George Lucas He's not as old as Alec.

Richard Marquand But visually.

George Lucas Visually, he is close.

Lawrence Kasdan I just don't want you to go too soft on it. I'm not going to have any influence on it, but I just wanted to tell you, don't pull back too much. If when you take off the mask and he's not a bad looking guy, it's a real cheat.

George Lucas It has to be a real father. It's got to be like your father, when the mask comes off, otherwise it doesn't work. The

whole point is he might have been able to live without all that stuff, but he would have been a weak pile of nothing. He was on the dark side, he wanted to be greedy—he relied on the machine. The whole machine thing becomes a partial metaphor for the dark side of the Force, which is: Machines have no feelings.

Howard Kazanjian Is there any electronics or wiring just under the skin of the mask? Do we have to deal with that?

George Lucas Well, we have to deal with it so that a seven or eight-year-old kid will say, "Gee, isn't that too bad about that man." We have to elicit sorrow at this point, not repulsion. The truth of it is, we went overboard on the whole thing on the last picture. It wasn't supposed to be that grotesque; as a matter of fact you weren't supposed to see any of that at all, it was supposed to be a total silhouette.

3.59 ***The crew prepares to shoot Luke looking at the damage to his hand, with the Falcon at left and X-wing at right. Note the blowers (foreground right) that will generate the sandstorm. The crew is fully protected from the sand and noise—the visibility is so low that their names are written on their backs.***

3.60 ***Luke examines and gloves his damaged right hand. After this scene was deleted, a similar scene was shot in the X-wing cockpit as Luke and R2-D2 head for Dagobah.***

3.61 ***Luke says goodbye as Lando, Chewbacca, Leia, and Han board the Millennium Falcon. R2-D2 and C-3PO take up the rear. Note that Chewbacca's leg is bandaged—it was intended that he would be injured during the escape.***

Not Manageable

George Lucas One of the troublesome things for me on a practical level is the Rebel fleet destroying the planet. How in the hell are they going to do it? You can blow up a city by

3.59

3.60

3.61

3.62 ***Joe Johnston's early concept of scene 16: "A Super Star Destroyer and several ships of the Imperial Fleet rest in space above the half-completed Death Star and its green neighbor, Endor. Four squads of TIE fighters escort an Imperial shuttle toward the Death Star."***
3.63 ***Imperial troops line up inside the Death Star hangar as the Emperor arrives in his shuttle.***

bombing. You can't destroy the whole planet. What does the audience get that tells them, "Oh, boy, the Empire has been destroyed." It has to be something that gets blown up. The universe has been cleansed of this evil thing. In the first show, it was a Death Star. That was the personification of the Empire.

So there is a very convenient thing of being able to have the Death Star blow up the planet and have the Rebel fleet blow up the Death Star. We've gotten ourselves into a fix here.

Richard Marquand What you really have to decide is whether you want the Rebel air force to destroy Had Abbadon or not.

George Lucas What about this, if the Rebel plan was to capture this half-finished Death Star, turn it around so that it's pointed at the planet, the guys over there pull the plug on this protective shield and we zap the planet.

Lawrence Kasdan I can't imagine an operational Death Star is so easy to take over.

George Lucas I agree.

Later...

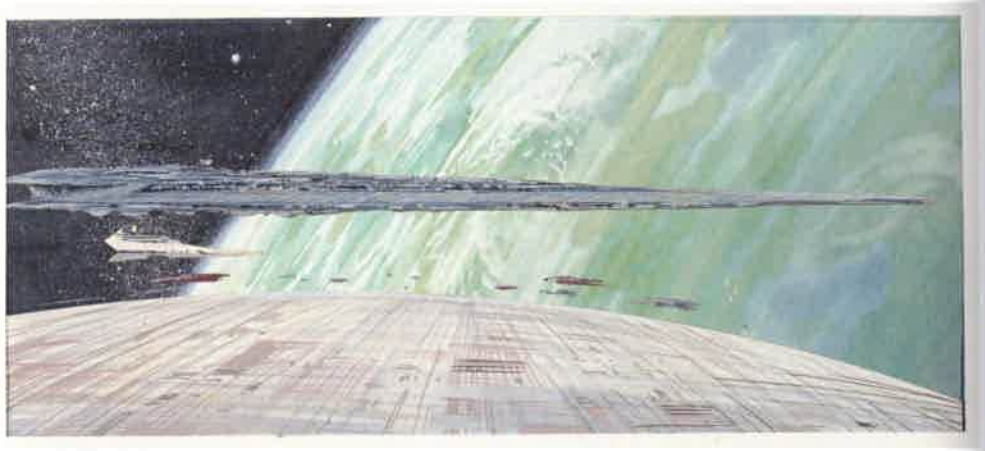
George Lucas Just having the moon and the Death Star, and not having Had Abbadon at all, then you can have Vader's fleet, a limited number of starships out there. It's out in the middle of nowhere. It justifies a primitive moon. Right now, Had Abbadon is getting in the way of everything. It's cumbersome. And I like the idea that the trap is that the Rebels think they're fighting a half-finished Death Star.

Richard Marquand It's wonderful.

Lawrence Kasdan I think Had Abbadon is worth saving. I think it's worth destroying the nerve center of the Empire. Forget the Death Star.

George Lucas But then you're still dealing with the question as to why have the fleet? The thing about the Death Star is it's so manageable. The planet is not manageable at all. It is too big to be manageable.

Lawrence Kasdan But it's much more interesting and it is new. The look of it is new and the idea that it's bigger than a Death Star is interesting.



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George Lucas There is something wrong here that we have to solve. I can't put my finger on it, but it has to do with the relationship of everything that's going on. We are trapped on this moon.

Progress

Lawrence Kasdan I like the idea of Had Abbadon.

Howard Kazanjian So do I.

Lawrence Kasdan I think it looks neat and I think the Empire should have a home base.

Howard Kazanjian I agree.

Richard Marquand But if you make it their home base rather than a planet, then it's a destructible thing and you achieve what George wants.

Lawrence Kasdan You mean blowing it up?

Richard Marquand Yes.

George Lucas Let me say what I thought about it. I have pondered everything and thrown everything out and cleansed my mind even to the point of throwing the Emperor out. I went through the whole thing and I wasn't very successful in coming up with another idea of how to finish it off and still keep my Ewoks going. I kept falling back into the same rut.

After stripping everything away, these are some of the thoughts that I had—and I go back to getting rid of Had Abbadon. Forget it.

The Empire has set up a facility to build this secret Death Star; it is half complete. The idea is that in the beginning of the film the Emperor arrives on the Death Star and Vader greets him. The Rebels have spies in the Emperor's troops and have discovered that he's gone to visit a secret base where they're building a Death Star. It is not complete, so it's defenseless, and the Emperor is there and he is very

3.64 ***Walking with Marquand: A merely spectral presence in the earlier chapters, here the Emperor gets a grand entrance and becomes the figure to defeat. Marquand is wearing shoe covers to preserve the shine of the floor.***
3.65 ***McDiarmid: "George Lucas assured me that I could keep my mouth and my nose. They're fairly distinguishing features, which quite pleased me. He also said my eyes would be mine, but they would change the color. All these things helped me suggest a person other than someone who just ran things."***
3.66 ***The Emperor (Ian McDiarmid) makes his entrance.***

3.65

vulnerable, and they could destroy this Death Star before it's used against them. "We can also kill the Emperor, all in one swift stroke."

Lawrence Kasdan Isn't that a little weird that the Emperor is going to a defenseless Death Star?

Richard Marquand Maybe it's for the ceremony when it's ready in three days' time.

George Lucas He's going to inspect it.

Lawrence Kasdan He's checking the progress. That would be great.

George Lucas He's unhappy with the progress and he's going to take a look.

Lawrence Kasdan It's taking them longer than planned.

Howard Kazanjian He's almost using himself as a lure.

Lawrence Kasdan If we have the Emperor arriving at the beginning of the movie, is he just going to go there and hang out? Why is he hanging around this half-completed Death Star after he shows up?

George Lucas Well, the alternative is to have him show up after the Jabba the Hutt sequence.

Richard Marquand You could have Darth arrive at the beginning.

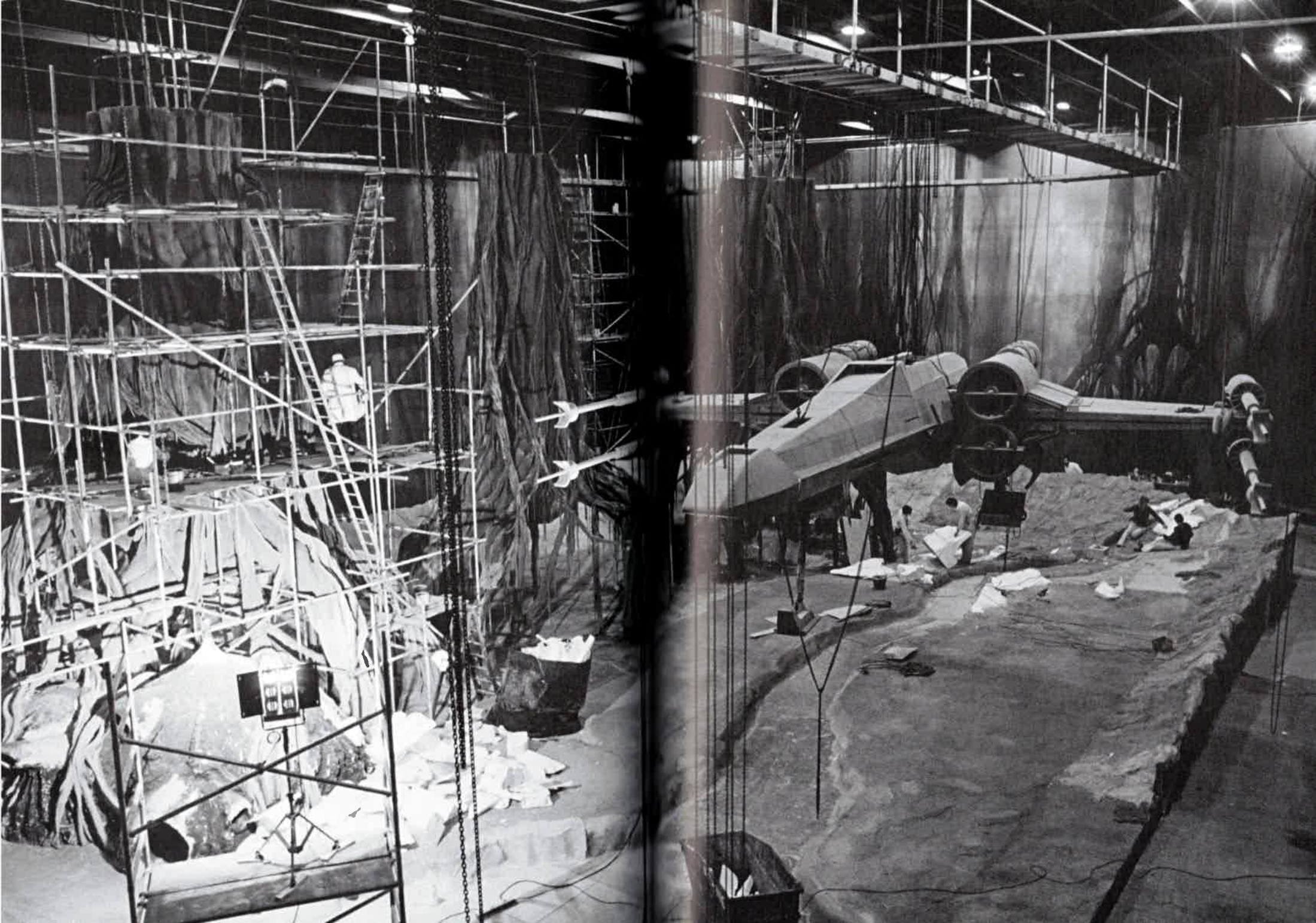
Lawrence Kasdan The Emperor arrives in the middle.

George Lucas What if Vader arrives and says, "The Emperor is very pissed off with the progress and he is going to be coming here shortly..."

Transfer of Power

Lawrence Kasdan I think that we have to break out of here somehow and think of a simpler idea. Maybe get rid of the Ewoks.

3.66



George Lucas I know they're the things that are causing trouble.

Howard Kazanjian Let me ask you a question: Just for five minutes, pretend that the Ewoks don't exist. What would we accomplish?

George Lucas Then you have a giant hole in the script that we have to fill with new ideas.

Lawrence Kasdan I will tell you why the Ewoks are a problem: Because they are the third point. Instead of going from Jabba to your end confrontation, you have to fit them in and they are always going to be oblique, unless you are going to blow up their planet.

Howard Kazanjian Blow up their planet?

Lawrence Kasdan Which we are never going to do. I am telling you that the key is to stick Luke into the center of this in an effective way, so that in fulfilling his destiny he helps the rebellion to defeat the Empire. That is what we are not doing. There has to be some transfer of power from the Emperor to Luke. That would be very poetic in terms of your whole story. That would be the perfect thing if you had a moment when all these Imperial guys see Luke take over. That would be a real Olympian conclusion to this trilogy.

George Lucas Explain that further.

Lawrence Kasdan Luke usurps all the power of the Emperor in their final confrontation and is recognized as the ultimate power in the galaxy.

3.70

George Lucas Luke can't rule the universe, because if he's destroyed the Emperor and, consequently, the Empire, then it's a Republic again and the senate will come back. They will elect their own officials. He is a warrior. He is a Jedi Knight. He does not want to be mayor, he does not want to be president; he has sworn to be a police officer and that's what he wants to do.

Later...

Lawrence Kasdan It's a wimpy ending though.

George Lucas Larry, if we went to the old method, the plot that was laid out this morning, the whole idea of the trap, the Death Star is supposed to be inactive, it is not, it is very active, the Rebel fleet gets trapped, the Death Star starts firing at them and blowing up their ships...

Lawrence Kasdan There is no planet...

George Lucas And the whole sequence ends with the Death Star blowing up. Now all I am saying is that the only negative consequence to that idea is that it makes the Emperor seem kind of stupid. But I would rather get a script that sort of works; then we can finesse the story so it doesn't seem that he was as dumb. It all has to do with how you give information out to the audience, how the Emperor describes what his plan is, how much of it the audience understands...

3.68

3.69

3.67 ***The Tatooine Sandstorm set on Stage 2 was taken down and the Dagobah set, including Yoda's house and three trees, was built up around Luke's X-wing.***
3.68 ***Alec Guinness, here with Hamill and Marquand, worked on the film for two days—March 10–11, 1982. The previous weekend Lucas had visited Guinness at his home and adjusted lines of dialogue with him.***
3.69 ***As Yoda dies, Luke holds his hand with his gloved right hand—a specific detail not included in the final film.***
3.70 ***After Yoda's death, Obi-Wan Kenobi appears as a Force ghost to help guide Luke.***

Defined Images

Following the story conference, Marquand worked with Johnston and Rodis-Jamero on the storyboards.

Richard Marquand We had most of the live-action shooting in London while most of the special effects were done in the United States. The way you achieve a bridge between the two places is by knowing well in advance of shooting exactly what you're going to do. The whole summer before we started shooting, we were analyzing and putting on storyboards for every single sequence.

Joe Johnston For once we're doing live-action and special effects storyboards together. But it's a lot more work than it used to be. George will give us a script that is in a fairly rough form and tell us to start coming up with some ideas for shots or sequences.

If we can come up with a series of ideas that weren't in the script, an improvement over something or a new direction, and he likes it, then he'll write it into the script.

Richard Marquand I spent every day for six months with two storyboard artists preparing drawings and sketches for the creatures, vehicles, and other elements for each sequence of the film. There's a wonderful, freewheeling exchange of ideas. There's trust and loyalty to the film. I don't know why loyalty is so rare, but it's a commodity at Lucas's outfit.

I had well-defined images in mind when we began live-action shooting.

My Family

Two months after the story conference, Lawrence Kasdan turned in his 109-page draft, implementing the plot and ideas the team discussed. Darth Vader is introduced. A scene later, we jump to Tatooine, where the droids invite themselves into Jabba's palace. A bounty hunter negotiates a fee for Chewbacca. As the party kicks back to life, Kasdan writes: "The Bounty Hunter leans against a column with gunfighter cool and surveys the scene." He then slips into the Throne Room when Jabba and his cronies are fast asleep, and approaches the alcove where Han Solo hangs frozen in his carbon frame. "After one last, hesitant, hopeful look," he slides the decarbonization lever. The shell encasing Han lights and burns away. The Bounty Hunter unmasks herself.

3.71

***Revenge of the Jedi* / Second Draft / September 21, 1981**

Leia leans her armor-clad body forward and kisses Han on the lips. Han's eyelids flicker and he opens his eyes.

LEIA My love, you're back.

He seems dazed. But more alarming, his eyes do not focus. He is blind.

HAN . . . Who? . . .

Leia kisses him deeply, again. He smiles.

HAN Leia!

A moment later, they are discovered, and overpowered, by Jabba and his cohort of brutes. Kasdan writes: "Leia is being held right in front of Jabba. His eyes gleam as he plants a huge, slobbering wet one right on her mouth." The next time we see Leia, her fortunes are greatly reduced.

The tumult in Jabba's court dies as Luke enters . . . Leia is now dressed in the skimpy costume of a dancing girl. A chain runs from a manacle / necklace on her neck to her new master, Jabba the Hutt. Leia and Luke exchange looks as he enters, but say nothing.

Luke is dropped into the rancor pit, where he does battle. Later, he, Chewbacca, and the still-blind Han Solo are taken to the Sarlacc pit on the Dune Sea. Luke turns the tables on Jabba and his crew, and Leia seizes the opportunity to choke Jabba to death on his own

3.72

slave-chain. Following their escape, Luke flies to Dagobah, where he visits Yoda and the spirit of Obi-Wan Kenobi. Lucas had relied on telepathy to bring these three together in his rough drafts—but per the story conference, their encounters are face-to-face.

In the Rebel headquarters frigate, Leia volunteers to lead a mission to Jus-Endor to destroy the shield generator protecting the new Death Star; Chewbacca, Han, and Luke also volunteer. In the forests of Jus-Endor, Luke and Leia hop aboard a rocket bike to stop the Imperial scouts raising the alarm, and befriend the Ewoks. Later, Luke and Leia share a private moment in the forest of Jus-Endor.

LEIA Luke, tell me what's troubling you.

LUKE I have to go and face Vader.

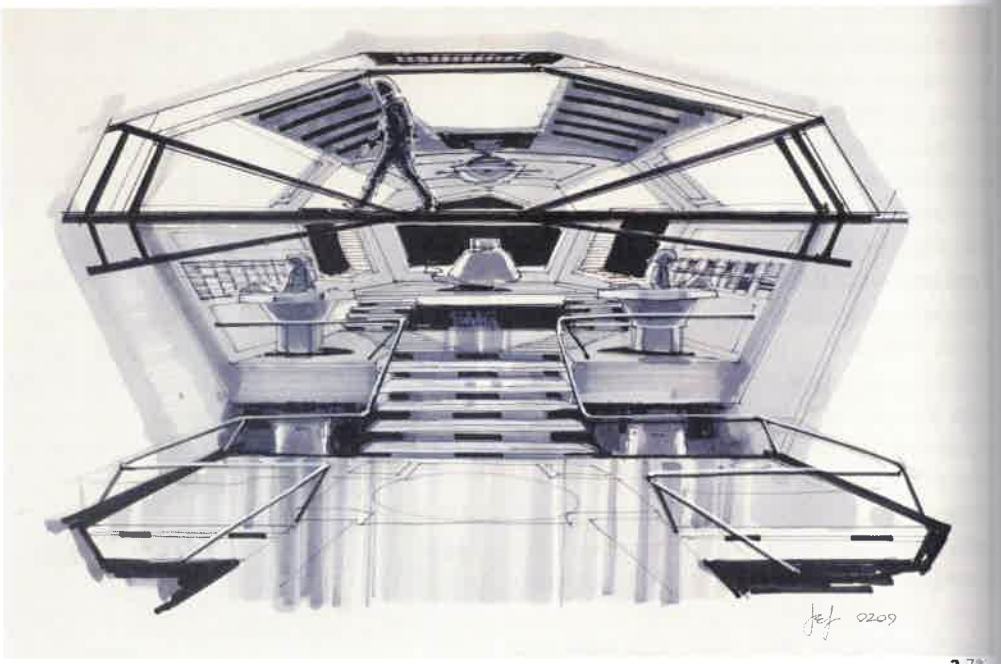
LEIA I don't understand, Luke. Why?

LUKE He's my father.

LEIA Your father?

LUKE Leia, I've found something out. It's not going to be easy for you to hear it, but you must. You must know before I leave here, be-

3.71 ***The Emperor's tower model was filmed by ILM on January 21, 1983.***
3.72 ***Johnston's concept art for the Emperor's tower, which contains the throne room at its summit.***



3.73

cause I might not be back. And if I don't make it, you are the only hope for the Alliance.

LEIA Don't talk that way, Luke. You have a power I don't understand . . . and could never have.

LUKE You're wrong, Leia. You have that power too. The Force is strong in you.

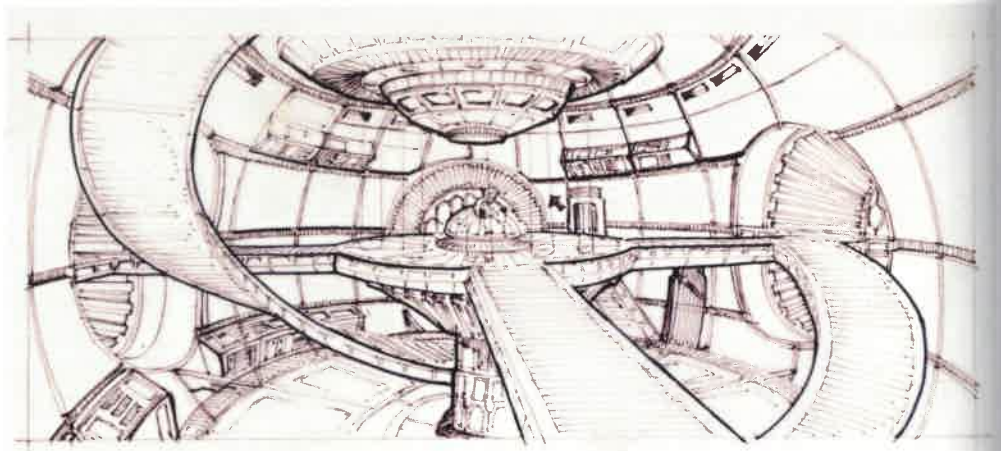
LEIA Luke, what's come over you?

LUKE Leia, the Force is strong in my family. My father has it, I have it and . . . my sister has it.

Leia stares into his eyes. What she sees there frightens her. But she doesn't draw away. She begins to understand.

LUKE Yes, yes . . . (holds her close) It's you, Leia.

Leia closes her eyes against his words. When she opens them, they are filled with tears.



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3.75

The final showdown between Luke, Vader, and the Emperor on the Death Star is now lean and forceful in its staging. There are only the three, with no mystical assistance from Yoda or Ben. After the Emperor is defeated, Vader lies mortally wounded.

LUKE Father.

VADER (a whisper) Luke, take this mask from me.

LUKE But you'll die.

VADER Nothing can stop that now. Just once, let me face you without it.

Leia, Han, and the Ewoks destroy the shield generator, Lando pilots the Millennium Falcon *as the Rebels destroy the Death Star, and the Empire is defeated.*

Beyond the Words

George Lucas I've always been very interested in getting beyond the words into what happens when you have a lot of fast-moving images and dealing with a purely visual aspect of the film.

Joe Johnston There was no script for this bike chase scene. George said, "Here's what leads up to the bike chase. Afterwards, they go and do this . . . See what you can do." With only the forest and six bikes we were on our own.

George Lucas I had no idea how we were going to accomplish it. I thought maybe we could do it using miniatures, but really I made a leap of faith and left it to Dennis to figure it out.

For Star Wars, *Lucas had collected and cut together World War II feature film and documentary footage to make a pre-visualization*

3.73 ***Joe Johnston's sketch has steps up to the throne.***
3.74 ***Throne room sketch by Norman Reynolds.***
3.75 ***Marquand, Lucas, and Kazanjian on the finished set.***

Colossal

With the start of principal photography less than five weeks away, work progressed on all fronts. Lucas revised the script and delivered the third draft on December 1. Dialogue was trimmed throughout for pace. Whole pages were rewritten and inserted into the script as late as February 15, 1982.

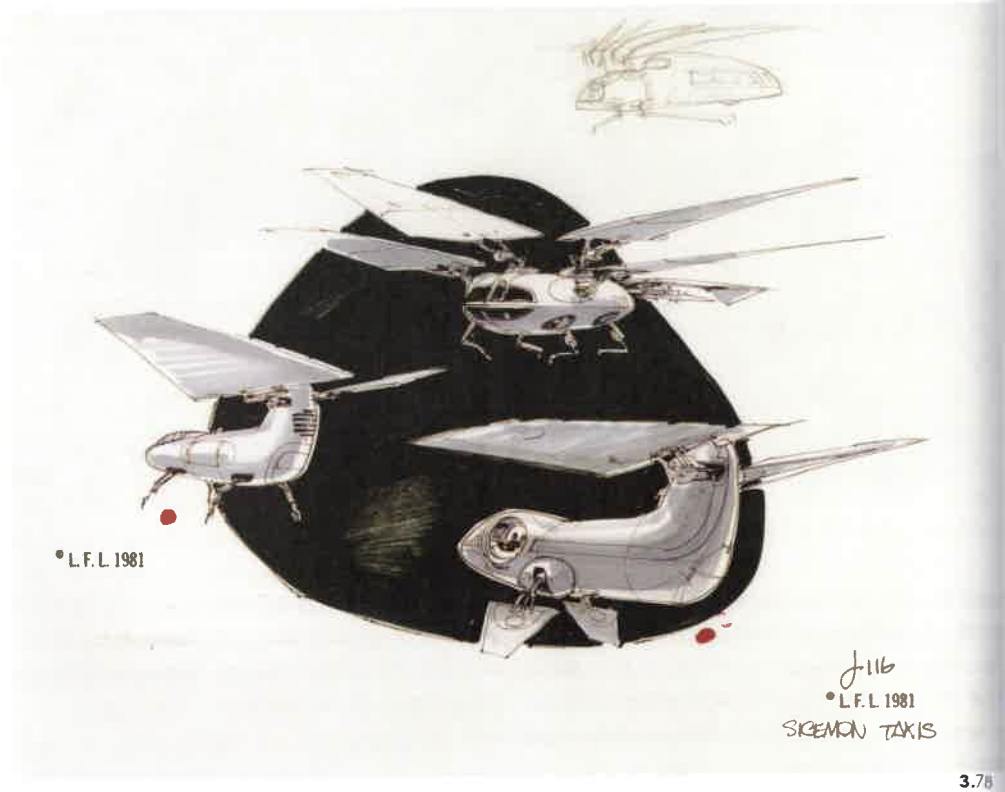
The previous July, the Dune Sea location had been found in Yuma, Arizona.

Richard Marquand I had this horrific experience on the second visit of finding that all the sand dunes had moved. Once we made the third trip down and decided precisely where the Sarlacc pit was going to be built, and where the dunes were going to be built and, therefore, where the barge was going to be situated—then, really, it became a huge logistical problem for the art department and the construction people as to whether they could get the set built in time. That was a colossal job.

Construction in Yuma began December 13. Simultaneously, sets were being constructed at Elstree Studios.

Howard Kazanjian You look at the maquette and you know your actors are going to go down this corridor and you're going to shoot down this way and shoot back to make it look like another corridor. George would sit there and say, "We don't need this corridor," and save us $70,000. Usually he made every set smaller and smaller and smaller. But when you see the movie, you'll see that they are all still gigantic.

Marquand spent months working with storyboard artist Roy Carnon, best known for his work for Kubrick on 2001: A Space Odyssey, *preparing live-action sequences such as the climactic duel in the Emperor's Throne Room on the Death Star.*



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3.79

3.78 ***Some Johnston taxi concepts merging helicopters and insects.***
3.79 ***Johnston shows Sicemon taxis based on flying animals, like a manta ray/dolphin, an eagle, or a dinosaur.***
3.80 ***Johnston's concept for the Mon Calamari.***

Richard Marquand I had to plan the duel to see what kind of set I needed. We started off by saying, "The Emperor will probably be against a big window and it would be nice to have some steps and some pillars." Norman Reynolds was in the room next door, so we'd grab him whenever he walked by, and the Throne Room began to take shape.

The Emperor

Ian McDiarmid They were looking for an actor to play the "Emperor of the Universe." They thought of me, because the film's casting director had seen me as Howard Hughes in *Seduced*. In it, I played an older part under a lot of makeup. They were looking for somebody who was a bit younger to play older, because the special effects and makeup were going to be rather strenuous.

Mid-December casting sessions for the Emperor saw readings by Ben Kingsley, fresh from Gandhi, *David Suchet, and Ian McDiarmid, who was noted as having a "good profile" and "reddish hair."*

Ian McDiarmid Someone who looked exactly like the "Emperor of the Universe" walked into the office after I did. He was the right age and everything, although I'm not sure if he had the yellow eyes, or indeed, teeth.

Alan Webb, whose craggy face typecast as elderly men since his early thirties, read for the Emperor on December 15. "Old," say the notes. "Good eyelids... lots of energy for 90." He was 75. Alan Webb was cast, and attended makeup tests only to bow out due

3.80

to ill health. The part was then offered to McDiarmid.

The final casting challenge for Marquand was the unmasked Vader—Anakin Skywalker.

Richard Marquand I had had in my mind to choose one of the great English actors. I got some photographs, prepared a short list and sent them to George. He came back and said, "I think you are making a mistake. I think when that helmet comes off and you see the face of Lawrence Olivier or John Gielgud, people are not going to be able to take it seriously. I don't think you should know that man." I thought about it for a while and I realized he was absolutely right, because the important thing is to just get somebody who is just a person—just a very ordinary face. In a sequence that is intrinsically moving you just need a guy that can act that part. That's an example where this terrific collaboration can really help.

Sebastian Shaw—delayed briefly by illness—recovered and at 11:30 a.m. on December 11 auditioned for the role known only as "The Man."

Sebastian Shaw When I talked to them, they liked what they saw but they didn't tell me what I was going to have to do, because they were being so careful. I wasn't allowed to see that bit of the script until it was absolutely certain that I was going to play it, and that I had faithfully sworn that I wouldn't give the secret away.

"There are fleets of ships in some shots, and some of the ships are just chewing gum stuck on glass. I even put my Nike tennis shoes out there. We wanted to see if George could pick up on it in the dailies."

Ken Ralston / Visual Effects

George Lucas All I care about is good acting. Star value is only an insurance policy for those who don't trust themselves making films.

Machine-Oriented

George Lucas We decided to dress Luke in black for *Jedi*, because we're trying to make him look like Darth Vader.

Aggie Guerard Rodgers / Costume Designer George told me, "Just copy the white one from Star Wars in black."

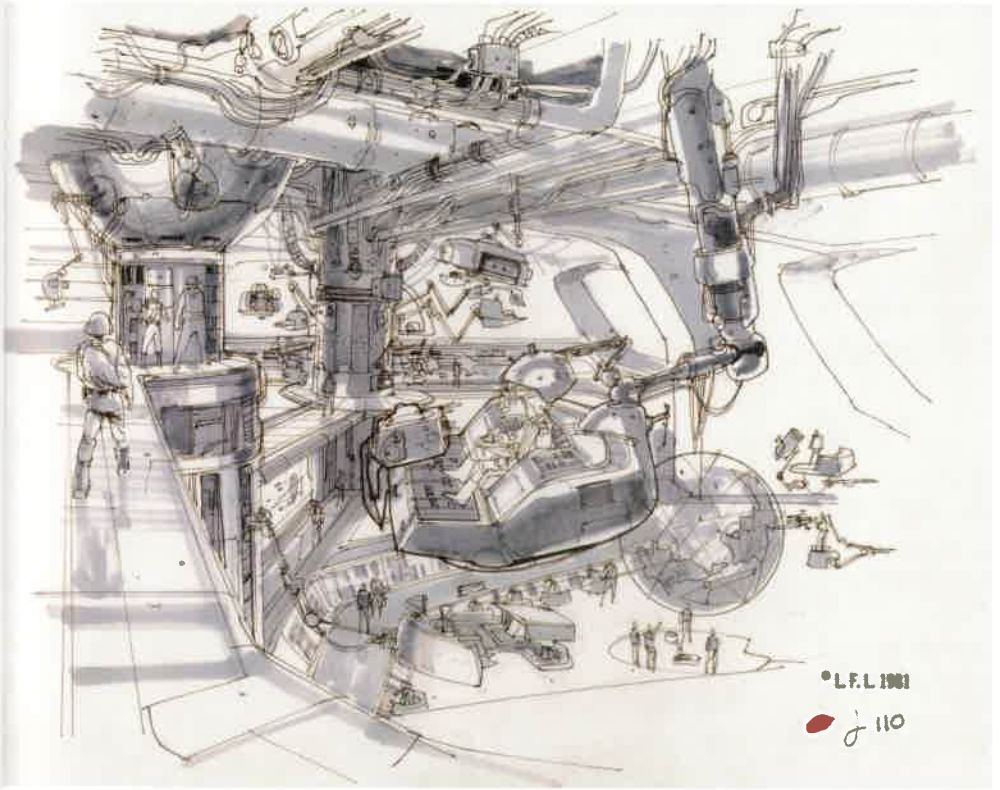
Paul Duncan There is a purity to the prime colors used in the trilogy.

George Lucas The color was developed before *Star Wars*, when I was laying out the art direction, and so I just continued them throughout the other movies.

When you're in the technical world, it's black and white. When you're in the organic world, it's sort of green and brown. One represents the dark side of the Force, the other represents the light side. Even more than that, the brown world represents human interaction, your psyche. The other represents machines, which means robots.

Of course, Luke is coming out of the organic world, which is sand dunes, and he's moving into the technical world. He's sort of brown in a black-and-white world. As he goes on through the story, ultimately to the killing of Vader, he's become—I wouldn't say "a modern man"—but a machine-oriented person as opposed to an organic person.

The only guys that are really not part of that are Artoo and Threepio, because Threepio is gold, and Artoo is blue and white. Blue is a non-machine color—it's an organic color. It's all thought through. I can't say it's perfect, but we tried. There are several different things going on at the same time throughout the movies. Some of them are psychological; some of them are metaphorical.



3.81

3.81 ***Johnston's concept for the Rebel war room goes way beyond the description in Lucas's script.***

After Leia is captured by Jabba she wears a dancing girl outfit.

Aggie Guerard Rodgers George didn't tell me "Frank Frazetta," but I had a bunch of Frazetta books. We went over to Richard Miller's place and talked to him before he started on it.

Miller was a local freelance jeweler and sculptor.

Nilo Rodis-Jamero Miller had some really graceful sculptures, incredibly sexy. I employed him to make a mock-up for me.

Richard Miller / Jeweler I made a sculpture of the slave costume and showed it to Nilo. He immediately showed George. He's looking at it and looking at it—and then he walks away. Nilo goes with him. I thought, "Well, that's the end of that—he hates it!" Five minutes later Nilo comes back and says, "George loves it. When he doesn't say anything, that's how we know he loves it."

Out of the Gate

Robert Watts I looked at the schedule and saw a couple of little sets that had been approved and saw the big sets of the Ewok village and Jabba's palace—difficult, week-long shoots—all staring us in the face. Well, a sandstorm is a sandstorm: an unpleasant way to start the very first day, but if you can shoot it in one day, it means you can strike the set and get another set up pretty quickly.

Richard Marquand I've gotten shooting angles down for the first four sets on paper, so that first Monday, I already know where I'm going to start shooting. The crews know all of that. It's the only way you can get through. You just have to commit yourself and hope to Christ you're right—because you cannot wander on the set at 8:15 of any morning and say: "Well, what shall we do?"

Shooting began on January 11, 1982 with all the principal cast members present. After their victory over Jabba, Leia, Han, Chewbacca, Lando, and C-3PO board the Millennium Falcon *during a sandstorm, while Luke and R2-D2 get into the X-wing. There were 12 setups, sometimes with two cameras covering the action.*

Mark Hamill It was really torturous shooting the scene. They threw fuller's earth in front of big fans, and it got in my eyes and nose. It was awful.

Howard Kazanjian When we started shooting, we were already about $1.5 million over budget.

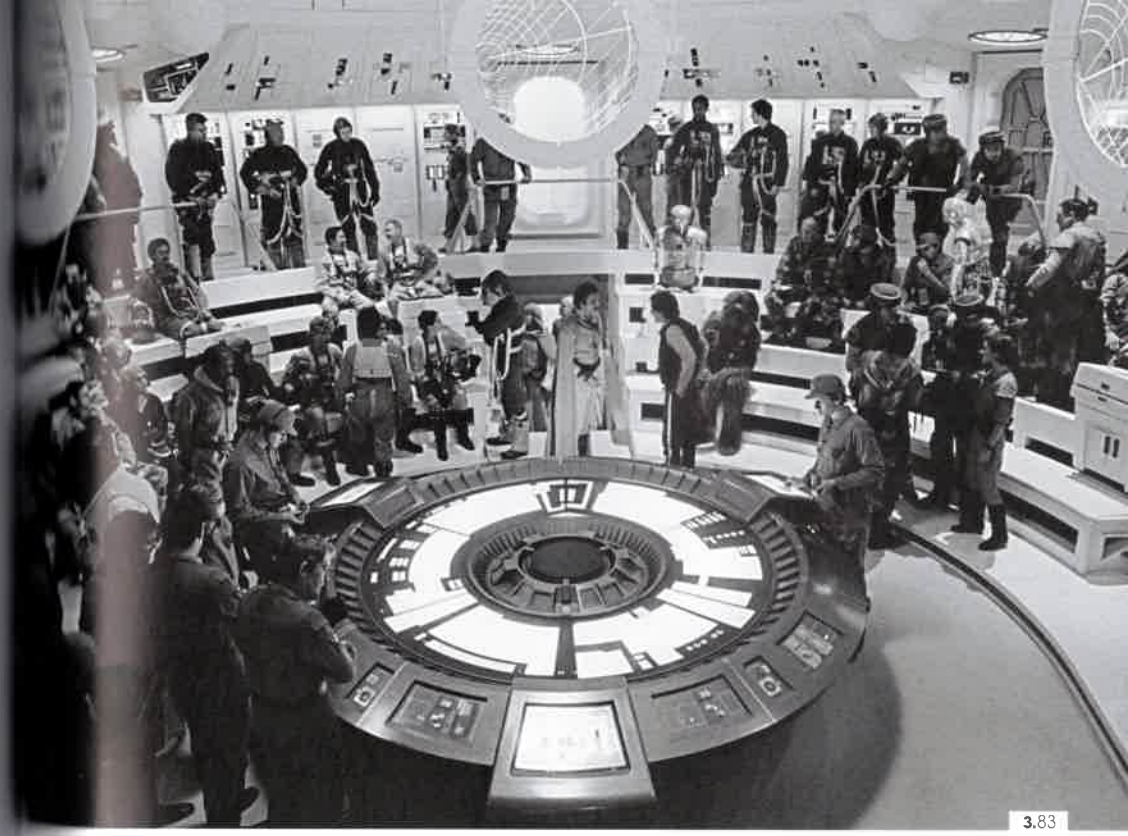
On the second day scenes of C-3PO and R2-D2 arriving at the gate and hallway of Jabba's Palace were shot, as well as pickups on the sandstorm set. At the same time, rehearsals were underway with all the performers for the Ewok village scenes.

On the third day, the Falcon *and sandstorm set was taken down, the X-wing was kept, and work began on rebuilding the stage as Yoda's bog planet. The remainder of the week was spent filming scenes in Jabba's Palace hallway and the Ewoks' village.*

Richard Marquand I've always liked to plunge immediately into a very tough week's shooting. If you've got an easy day's shooting on the first day, then it's hard to pull up the speed. And the bigger the crew, the harder it gets. So I was very anxious to find some really tough things to do first, which surprised everybody. I could see halfway through the week that either the crew and I would be destroyed or we would get through the week on schedule and feel so terrific that we'd be in good shape for the rest of the production.

A professional crew is like a racehorse. You can't take it easy coming out of the gate because you'll get brushed aside and that'll be the end of it.

3.82



3.83

3.82 ***Luke surprises Han and Leia by turning up at the Rebel briefing. "I'm with you too," he tells them. This is the first time that Han, Leia, and Luke have been in a dialogue scene together since the medical bay on Hoth.***
3.83 ***Lando, now a general, and Han chat before the briefing begins.***

Marquand shot the rehearsals.

Richard Marquand I do that because there's a different quality to the way people act when they know film is going through the gate than if it's just a rehearsal and we're moving the camera around. Very often you find that the first take has a quality to it, that the adrenaline is really pumping and often you get some wonderful stuff. It's money well invested to get as much on the negative as you can in one day.

The fourth day was spent in the Ewok village, which was constructed at different levels 16 to 20 feet off the floor of Stage 3. The Ewoks enter carrying C-3PO on a makeshift throne, followed by a procession of our heroes bound on poles.

Stuart Freeborn's shop had fitted the 45 Ewoks for their individual suits. Their hands and feet were cast so that the latex gloves and boots would register their every action and reaction. During rehearsals choreographer Gillian Gregory taught them how to move like Ewoks.

At the end of the first week, the production was a day over schedule, but they got back on course during the second week, which was shot entirely in the Ewok village. On January 19 and 20, Anthony Daniels filmed his most poignant scene.

***Revenge of the Jedi* / Third Draft / December 1, 1981**

Scene 79 / INT. CHIEF'S HUT — COUNCIL OF ELDERS

A glowing fire dances in the center of the Spartan, low-ceilinged room, creating a kaleidoscope of shadows on the walls. Threepio is in the midst of a long, animated speech in the Ewoks' squeaky native tongue. The Ewoks listen carefully. Threepio points several times at the Rebel group and pantomimes a short history of the Galactic Civil War. Mimicking the explosion and rocket sounds.

Anthony Daniels I tried to mime being a walker, the Death Star, a lightsaber. The costume restricted me in terms of what I could actually do. Of course, the joke of it was that C-3PO can not only speak "Ewokese," but he can also makes the noises of the lightsaber and space ships.

The heavy costumes became sweltering mini-saunas under the hot lights — and salt tablets needed to be dispensed to the players.

Richard Marquand Every now and then we'd have to let them breathe, let them take their heads off, and they'd look, oh, just exhausted, destroyed. One hardly had the heart to ask them to put the heads back on again.

The Ewoks could barely see under normal conditions, but all the scenes were set during twilight or at night.

Warwick Davis The Ewoks had lots of campfires, so the special effects team burned lots and lots of incense to create this thick smoky haze, just to make sure we really, really couldn't see a thing.

Warwick Davis was then 11 years old and 2 feet, 11 inches tall.

Mark Hamill The addition of Warwick Davis to *Jedi* was a breath of fresh air. Here comes this kid who's just like sunshine in shoes, just so upbeat and so optimistic. It put the three of us on our best behavior. It guarded against a kind of creeping cynicism that was coming into play.

3.84

Blue Pages

The element of surprise was crucial for the final chapter. Lucas had the full shooting script and only shared the secret pages — printed on blue paper — with Kazanjian and Marquand. Actors were given these strictly on a need-to-know basis during filming.

3.85

Mark Hamill As soon as I was given the script I was told which scenes were false. They were only willing to tell me that in person, rather than over the phone or in a letter. It was all part of the fun. It set me thinking about what the real scenes could be.

On January 21 and 22, Marquand shot the key scene in the Ewok village when Luke reveals to Leia that Vader is his father, and that she is his sister. The Daily Continuity Report for scene 80, which listed every single line of dialogue recorded, and made notes of variations of lines, was not forthcoming for secret scenes.

Daily Continuity Report / Slate 80 / January 21, 1982

Please refer to blue pages 77-79A for continuing dialogue.

Carrie Fisher The days when we would shoot the secret scenes, they would ask the crew not to listen. We learned to get the secrets and learn them fast. You had to because you wouldn't get the script pages for those scenes until the last minute and, whereas I might want to work on them, you can't. There was no time.

Mark Hamill They would give me pages and have me memorize them, and then shred them. It was like being in the Nixon administration. I thought when they unmasked Fett he was going to be my mother, because it all

3.84 ***Continuity Polaroid of the cast in the Imperial shuttle cockpit.***
3.85 ***Worried that the clearance codes may not get them past the shield protecting the Death Star, Han advises Chewbacca to "Fly casual."***

seemed so pat. I complained about that to George. But George said, "So are fairy tales."

Manic Grotesques

George Lucas The difficulty is that Jabba can't move. I had to plop him down somewhere and have the scene happen around him, which made for some inconvenient staging.

Three men from Jim Henson's company were needed to operate Jabba the Hutt, working eight-hour days inside the puppet. David Barclay operated the mouth and spoke the dialogue — in English, over a PA system — so the other actors could react to the lines. Barclay also handled the Hutt's right arm, Mike Edmonds operated the tail, Toby Philpott handled the left arm and head. Each was equipped with a headset and a TV monitor. Puppeteers outside controlled Jabba's eyes via radio and nostrils with wires.

Toby Philpott After the period of fittings and a brief practice, we found ourselves arriving onto a very busy set, and climbing inside Jabba through a hole underneath. From then on, we were alone and almost cut off from the mayhem, though we could hear Richard Marquand's instructions. We always worked Jabba as a unified being, an actor, which meant we'd been continuously practicing our coordination and expressiveness. We were the main character in the scenes, so there was quite intense pressure to get it right.

3.87

Richard Marquand I found myself yelling at that slug. "Come on, blink your eyes," I would say, as though it could understand.

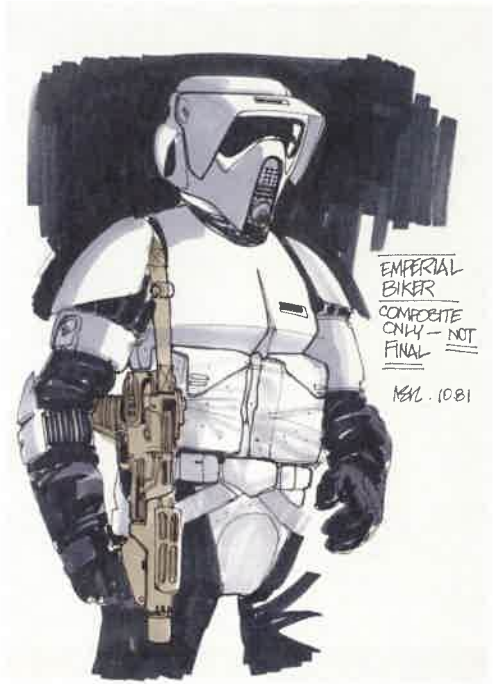
***Revenge of the Jedi* / Third Draft / December 1, 1981**

The throne room is filled with the vilest, most grotesque creatures ever conceived in the universe.

Jabba's Throne Room was built several feet off the ground with removable panels to make room for the puppet performers. Rehearsals for Jabba and all the other creatures, which involved both puppeteers and mimes, took place over the weekend, and then from January 25 the production spent two weeks filming the scenes.

The first day there were eight setups for scene 8 involving creatures with names like

3.86 ***The Rebels trek through the forests of Endor.***
3.87 ***The primary location for Endor was Crescent City, California, along the Oregon border. Peter Mayhew was warned not to stray from the set in his Chewbacca costume. Mayhew: "Can you imagine it? I'm in full costume, going through undergrowth, and some guy jumps up with a shotgun and — BANG! — 'I got Bigfoot!'"***



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Three-Eyes, Yak Face, Tooth Face, Frog Dog, and Salacious B. Crumb.

Richard Marquand I think probably without any question the hardest scene in every way was Jabba's palace. I used to get up at 5:30 a.m., go to the gym and be at the studio at 7 a.m.; we'd then work solidly until 9 p.m. just trying to get the damn thing done. I'd have a snack and be in bed at 10:30 p.m. Within that you obviously have a good time, because you're doing something so wonderful. But it's not a bundle of laughs.

It was a very, very crowded set. It's full of characters so you find it very difficult to come back for a long shot to tell the audience where they are at that point in the story.

It was a completely built set. So it was incredibly hot. Plus, you have all of these people wearing rubber suits, which made it even hotter, and they couldn't move very easily. There was a lot of extras and a lot of crew and nobody could sort of escape and be within call to come back quick enough. All of the support people—to give these people cold air and resuscitation and food and God knows what—everybody sort of somehow always ended up on the set. So between takes the noise was infernal. I used to go crazy.

And telling the story was very difficult because of that. You want great performances from the actors and on the other hand you want to get great performances from these ridiculous manic grotesques, so it was by far the hardest.

Although David Tomblin was the first assistant director, and would be second unit director for the action sequences in Crescent City, it was clear that a lot of pickups would be needed. Roger Christian, who had been a set decorator on Star Wars, *joined as a second unit director on January 25.*

Roger Christian They put me on the Ewok village, which I started during the end party. George fell in love with the Ewoks. The more I shot what he wanted, the more he kept saying, "Oh, have the babies dancing, and do this and do that." We spent six days shooting the Ewoks dancing and falling and doing acrobatics for the ending sequence.

Swashbuckling

George Lucas This film was even more complicated than the last one so I had to be there every day on the set working very closely with Richard. There are a lot of questions only I can answer. I act as the ultimate source. "How would this robot walk?" "Should this creature have a radio antenna?" I'm the only one who has the whole vision, and I know it intimately.

Richard Marquand George was good because throughout, he would say, "Hey, you're the director," shrug and walk away. That is a very, very good and supportive thing that he does.

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On January 27 Leia made her entrance disguised as the Bounty Hunter "Boushh," with Chewbacca as a prisoner.

Carrie Fisher Only once did I get conflicting directions. When I came into Jabba's Throne Room disguised as a man, Richard told me to stand like an English sentry. Then George walked in and said, "Carrie, you're standing like an English sentry. You want to be more swashbuckling."

On January 28, Marquand has 12 setups over the course of the day. The first one, slate 11L, shows Chewbacca being hauled out of the throne room, then a guard walks into the shot and we can see it is Lando Calrissian in

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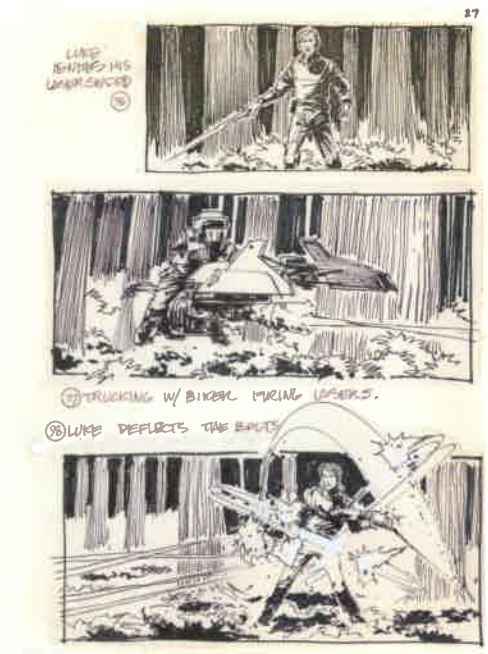
3.88 ***Nilo Rodis-Jamero's "Emperial Biker," October 1981, adapts the stormtrooper design.***
3.89 ***There were literally hundreds of speeder bike concepts drawn by the design team, encompassing ideas from all types of bikes and riding positions. This Johnston idea, circa September 1980, takes its cue from a sport bike.***
3.90 ***Chopper-style lowrider by Rodis-Jamero, January 1981.***



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disguise. Like a heist movie, all the characters are moving into position before the final payoff.

Richard Marquand Lando is standing against a wall and he's lit partially by a big crack in that wall. The positioning of the steps that Chewbacca comes up and the crack in the wall and the position of that wall relative to the rest of the room had to be planned eight months ahead of shooting. Therefore I had to know how that little piece of film was going to go. Otherwise I would have found myself on the day or a week ahead of shooting saying, "Oh we don't have any stairs; we don't have this big crack in the wall. How are we going to light this with any available light?" In my opinion the way you actually make a nice movie is by knowing what you're going to do well in advance. After the script conference I knew that at this point these two characters were going to meet in that room and therefore I began to think about how that room could look.

On the following day a hooded Luke makes his entrance into the throne room in slate A16.

George Lucas The advantage of doing films like this is it takes about six years to get through them. So by the time we got to Jedi, Mark had matured and so had Carrie. It allowed Mark to use a lot more of his maturity, not only in the natural telling of the story, but also as an actor and as an individual. All of his naïve boyishness in *Star Wars* had drifted off by this time; he was a much more serious person.

The next week was also devoted to Jabba's Throne Room, with Luke confronting Jabba, then Han, Chewbacca, and Luke being sentenced to death. Leia was watching all this while dressed in her dancing girl outfit.

3.91 ***Mark Hamill and Carrie Fisher astride the speeder bike against the blue screen at ILM. Note that the arm holding the bike has also been masked in blue screen to give a clean matte for the riders' feet.***

3.92–93 ***Joe Johnston's detailed storyboards show Luke, having leapt from his speeder bike, standing his ground as an Imperial scout charges at him, firing laser bolts. Luke swats them away with his lightsaber.***

3.94 ***Luke in a ready stance, as filmed on location in Crescent City.***

3.95 ***David Prowse: "I don't have to get into the part at all. As soon as they start enclosing me in the mask, I begin to feel more evil with every plate they put on."***

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Daily Production Progress Report / February 5

Dr. Collins was called into the studio today to see Carrie Fisher, who last evening felt faint and had difficulty in breathing, partly due to being in dancing girl costume for a long period of time. The doctor diagnosed mild bronchitis and prescribed medicines accordingly.

George Lucas came to the studio today, and his health seemed much improved.

David Tomblin went home sick with 'flu at lunchtime today.

George Lucas Everybody was sick all the time, but that's always the way it is on a movie. Every movie, everybody was sick because they're working so hard and they're traveling. I used to cough a lot when I was doing a movie, which I later discovered was asthma.

But I didn't know it then, with the dusty sound stages and all the stress. We used to call it my director's cough, because I had it on every movie.

3.96 ***Ralph McQuarrie's concept for a creature on the Wookiee planet, drawn for* The Empire Strikes Back, *circa October 1977. This was the starting point for the long-legged Yuzzums.***
3.97 ***Joe Johnston's first sketch of an Ewok riding a Yuzzum, circa September 1981.***
3.98 ***Johnston refined the Ewoks into their final, cute form.***

Smoky and Mysterious

David Prowse reprised his role as Darth Vader on February 8, and on his first day completed scenes 59, 61, 64, and 106 on the bridge of his Super Star Destroyer. An additional scene, "not scripted in original script for use where

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suitable," A127 was shot that shows the bridge of the Super Star Destroyer being destroyed when an X-wing flies into it. The scene was shot with a VistaVision camera with a blue screen so that the X-wing fighter and other visual effects could be added later. Another Vader was at the studio.

Daily Production Progress Report / February 8

NOTE: Sebastian Shaw (cast as "The Man") has a fitting and face mold at EMI Studios today 9 a.m. to 12 noon.

Sebastian Shaw I had to have a life mask made, because the makeup of that terrible wound and the bald head and everything had to fit so exactly. I found that rather a trial! It was about a quarter of an inch thick, and it covered my entire face and head. There were just two little holes, to breathe through because it covered your lips. I was in that for about 20 minutes. And that's not very nice, particularly if you have the slightest inclination toward claustrophobia. Then, they break the mold in half, and take the mask from there.

The same day fight coordinator Peter Diamond began four weeks of rehearsals with Mark Hamill and Vader stunt-double Bob Anderson for the climatic sword fight, which would combine four martial arts with samurai, saber, foil, epée, and broadsword. Drawing from his experience in more than 275 feature films, Diamond carefully plotted all the footwork, positioning the feet as in ballet.

For three days, from February 9–11, the scenes on the observation deck of Jabba's barge were filmed on Stage 9. This included C-3PO and R2-D2 serving the creatures watching Luke about to plunge into the Sarlacc pit, as well as the subsequent chaos. The set was incredibly hot.

Richard Marquand In Yuma, in the desert, on an easy day, the temperature often reached 120 degrees. That was hot, but I don't think it ever got quite so hot as it did at Elstree, London, on Stage 9 during those long days when we were shooting inside that barge!

The reason Jabba's barge was so hot was because Alan Hume, director of photography, had to reproduce the incredibly harsh lighting of the desert exterior on the outside of this barge to make it nice and dark and smoky and mysterious in here.

On the same set Marquand also filmed Leia strangling Jabba the Hutt with the chain used to keep her prisoner.

3.99 ***Joe Johnston created a series of drawings and paintings to expand the environment and culture of the Ewoks whose fairy-tale warmth became the keynote in their development. Here the Ewoks travel with their beasts of burden.***

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Richard Marquand I had this concept of the Rebel briefing room as being a rather beaten up meeting place, sort of like Britain's last stand in 1940 before the Americans joined the war. Norman thought this was terrific, too. But when we showed it to George, he said, "No, you've got it completely wrong. That isn't what I intended at all. Your concept of how the Rebels win is not the way they win. They win because they've got the best equipment. They've gotten themselves all together."

The Rebel briefing room on the frigate — all clean, bright, and hi-tech — was filmed on February 12, 15, and 16 on Stage 5. This is a key scene for Han Solo, since he volunteers to lead the strike team to Endor out of selflessness and humility. Just as his friends rally around to rescue him at the beginning of the film, they volunteer to go with him to Endor.

Harrison Ford George names the characters in a way that evokes a response from the audience. "Solo" — need we state the obvious — he feels himself alone — he is in it for himself.

Solo is a character that takes really the full three chapters to develop. In the first he is a mercenary, cocky, wise guy with very little regard for the refinements of life and he changes to some degree through the influence of his better friends. He has a voice of his own — cynical, contemporary, cocky. But it has to be expressed in relationship to the other characters.

It is the change in the relationship between Solo and the Princess really that motivates his new aspects of his personality. Whereas in *Empire* when the princess said, "I love you," Solo's response was "I know." In this film the relationship develops to the point where it is very simple for him to express a similar emotion. He says, "I love you." "I'm sorry." Simple things like that which he was not capable of before.

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Hawk-like

Ian McDiarmid Richard Marquand gave me a tape of Clive Revill as the Emperor in *The Empire Strikes Back* and said, "If you can get your voice fairly close to what Revill was doing, George might let you keep it." I was astonished to hear that, because I didn't realize that I wouldn't be creating the voice myself. I said, "Clive Revill is great, but he didn't really know the character he was playing. He was in the studio probably for a morning and an afternoon, if that, and now that I see the Emperor's face, I think he's got to sound quite different." Richard said, "Just do what you think should be right, and let's hear it."

When I saw the face in the mirror, I thought, "My God, it looks like Somerset Maugham, who's turned into a toad." So the voice became a combination of English upper class and trying to sound like a toad.

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3.100 ***Lucas: "I was fortunate to find that little boy, Warwick Davis, who was so expressive in his suit and had such personality in the way he walked and in the way he carried himself. He was 100 percent into the character."***
3.101 ***Leia is surprised by an Imperial scout but quickly turns the tables.***
3.102 ***Leia and Wicket become friends.***

The Emperor makes his first appearance in the movie when his shuttle lands, the ramp descends, his personal guards file out, Vader kneels before him, and then he descends. It was filmed on February 23 on the Main Docking Bay set on Stage 6 with a crowd of 230 extras.

George Lucas Up to that point you haven't seen the Emperor. He's this little broken old man.

Paul Duncan He looks like a leper, doesn't he? Or the witch from *Snow White and the Seven Dwarfs* (1937).

George Lucas Or the Wicked Witch of the West from *The Wizard of Oz* (1939).

The same day, Sebastian Shaw arrived for a costume fitting. Ian McDiarmid asked him what he was doing at the studio.

Sebastian Shaw I don't know, dear boy. I think it's something to do with science fiction.

The next day, Shaw arrived at 7:30 a.m.

Sebastian Shaw My filming was done under conditions of quite extraordinary secrecy. I was driven down to Elstree Studios, and whisked straight away into a caravan, make-up came to me, and my lunch was brought to me, and then I was hustled into the studio — nobody saw me.

George Lucas I didn't have a very specific idea about what Vader might look like underneath the mask. I knew that he had been in a lot of battles, and I thought that he had had a confrontation with Ben and Ben had sent him into a volcano. He was all but dead, and he was manufactured back together even though there was very little left of him. So he is kind of this three-quarter mechanical man and one-quarter human, and the suit he wears is like a walking iron lung.

Scene 127 is a touching one, of Vader dying, becoming Anakin Skywalker again, and thanking his son for saving him.

Sebastian Shaw Richard Marquand directed the scene, but George Lucas was around all the time keeping an eye on things, because after all, *Star Wars* is his baby. They were very careful. There was the huge *Star Wars* stage — and they cleared it completely, except for the absolute minimum of people.

I wore the Darth Vader mask and costume, and played the whole scene through from the moment that he sank down. They used

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James Earl Jones' voice for one or two of the early bits, and then my voice blended into it. The scene was so beautifully written that we never altered the dialogue at all. It was just as it was written, and it played quite beautifully. There weren't hundreds of takes or anything like that.

Mark Hamill It's always daring to take off the mask, whether it's the Phantom of the Opera's or Doctor Doom's, because people's imaginations are far more comprehensive, so there's always a chance that you will disappoint them. But to see Vader that vulnerable, laid out on the ground, with a scarred face and the bald head, it was very poignant; it was very moving, given the fact that he had found redemption and turned on the Emperor that way. I remove the helmet and I do it very gently...

Sebastian Shaw Mark nearly took my ears with it. "Wow," I said. Mark was absolutely delightful to work with. Quite suddenly, a new dimension came into the whole thing, a real and genuine emotion — for Luke to meet his father, in those circumstances, and know that when that dreadful mask was taken off, it meant it was curtains for him.

Everybody concerned — director, producers — were watching that scene, all the time, with hawk-like eyes, because it was so important.

Compassion

The design for the Emperor's Throne Room evolved over a long period of time. Originally

3.103 ***Han, Luke, Chewbacca, R2-D2, and C-3PO are trapped in a net set by the Ewoks.***
3.104 ***Han argues with his captors: "Point that thing someplace else." But Luke senses they are good and willingly gives up his lightsaber.***

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"Success to me means this: did the vision on the screen come close to what I was hoping for?"
George Lucas

it was in the Emperor's palace on Had Abbadon in the middle of a lava lake, then up high overlooking his domain, before it was moved to a tall spire on the Death Star.

Blueprints for the set were drawn up by Reg Bream on January 10, and it was ready on Stage 4 when filming began on February 25. Like the Devil tempting Jesus on top of a mountain, the Emperor tempts Luke with offers of power, and then threatens the death of his friends and the Rebel Alliance to prompt him to anger. The Emperor informs Luke that the Death Star is fully operational and Luke witnesses the destruction of the Rebel fleet one by one. These scenes were shot over the first three days on set.

The second unit worked in parallel doing pickup shots. On March 2, Shaw was recalled for pickup shots on Stage 5.

Sebastian Shaw George Lucas directed me. I didn't know why we were doing it. I thought it was for publicity or something. George just said, "Look happy, smile."

Four slates were taken for Scene 132, of Shaw against a black velvet background. The first two were of Shaw in the scarred head makeup. The last two were of Shaw as a Jedi. Shaw would eventually be optically printed onto the final scene with Yoda and Obi-Wan Kenobi.

Howard Kazanjian I said to George, "Why? This guy—he's like Hitler. He's killed. He's done all of these terrible things and now we're saying he's equal with Yoda and Obi-Wan, as if he's gone to heaven or whatever?" George pointed at me, he was real close, and he says, "Isn't that what your religion is all about?" And, boy, that was like being slapped on the

3.105 ***Ralph McQuarrie's production painting shows C-3PO being transported across the forest like a demigod.***

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side of the face, because, yes, it is what my religion is all about, and obviously his, but I hadn't thought it through.

George Lucas I decided that the scene would give more closure to Luke's relationship with his father. When Vader joins the Force he is able to retain his original identity because of Obi-Wan and the Jedi Order, because they've learned how to do it.

On March 1 the big duel between Luke and Vader began on the Emperor's Throne room set, which would take 10 days to complete.

3.106 ***The Ewok village was constructed 20 feet off the floor of Stage 3.***
3.107 ***Joe Johnston's concept sketch details the Ewoks tree-house dwellings and shows that this is a handcrafted society.***
3.108 ***George Djurkovic's blueprint of the Ewok village, dated October 1981, was used for construction at Elstree.***

Mark Hamill My lightsaber had to jump into my hand. To accomplish that action, we shot it backwards. I had to enter the shot as though I was exiting it with my final mood intact. Then I had to make an abrupt move into calmness, put my hand up, and throw my sword away. It was very difficult to coordinate. I had to go over to a corner, close my eyes, and think for a moment, because it didn't come naturally. It was very much like mime.

George Lucas The core of all this is that the Emperor is the master and Vader the apprentice. Vader knows that if he gets into a fight with the Emperor, he won't win. He knows his son can't win. Neither one of them can beat the Emperor. Together they might. "Together we can rule the universe." Vader also knows that the Emperor is toying with Luke. He has been told, by the Emperor "When he starts to strike me, you're going to have to take him out." Vader doesn't quite grasp that the Emperor is plotting for Luke to turn to the dark side by killing Vader. Vader doesn't quite understand that he's on the chopping block, until he gets into that fight. He thinks that his job is to kill the kid, but of course he can't really kill the kid, and the Emperor knows that. The Emperor is playing the two against each other to see which one wins.

It's not until Luke cuts off his father's hand that it occurs to Vader what's going to happen here: He realizes, "Wait a minute, I've been set up." Luke refuses to kill Vader—and that is such a revelation to Vader—it reminds him of what he once was.

Vader is not powerful enough to kill the Emperor, yet he does so—in an unexpected way. He does it not out of thinking, not out of fear. He does it out of the super energy of wanting to protect his son—out of compassion. Vader finally has compassion for his son and realizes that his life has been a sham.

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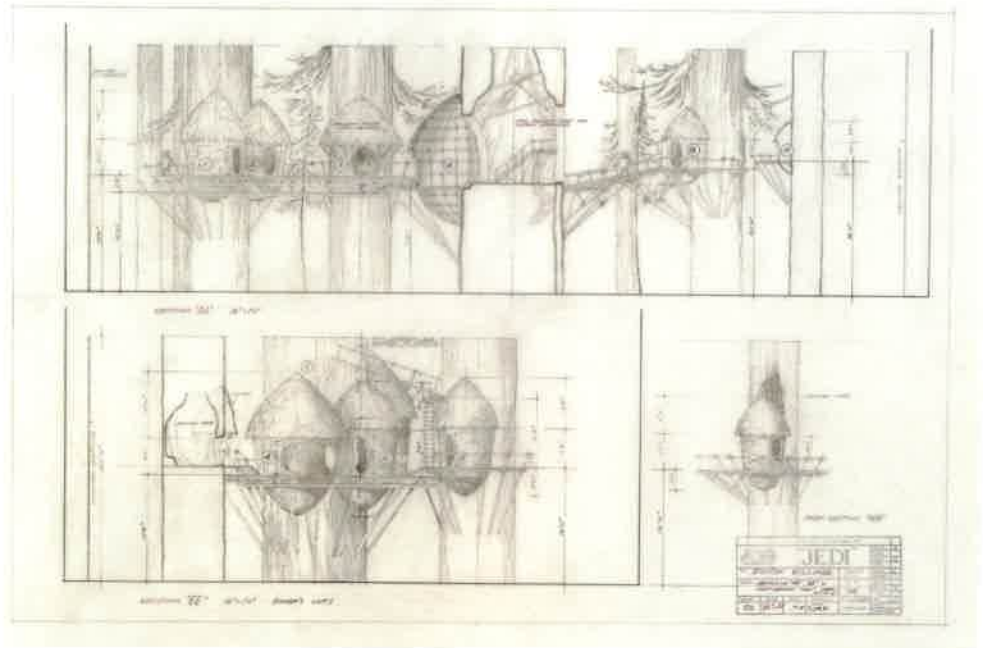
Flower

Two new Yodas had been made for the film but before shooting Frank Oz and his team—Mike Quinn, David Barclay, and David Greenaway—practiced with a stand-in.

Frank Oz While I'm an actor and have to interpret the script, I am also a technician working with three other people helping to operate Yoda. You can't perform spontaneously, because you drag three other people along with you. They wouldn't know when to do the eyes when I do the ears. After you rehearse and rehearse, suddenly the role opens up. It's a living organism. It unfolds like a flower, because you are so in tune with each other. It's a wonderful moment.



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With *Star Wars*, if you had Yoda playing in a scene opposite Yoda, I don't think it would work. It's only because of Luke, because of Mark Hamill's performance, that you have an empathy with Yoda. People forget that. The acting in science-fiction films has always been degraded, but I think it's tougher to act in films like these where the environment is a total fantasy and you have to make that environment real. It's harder to act with a rubber puppet than with another actor.

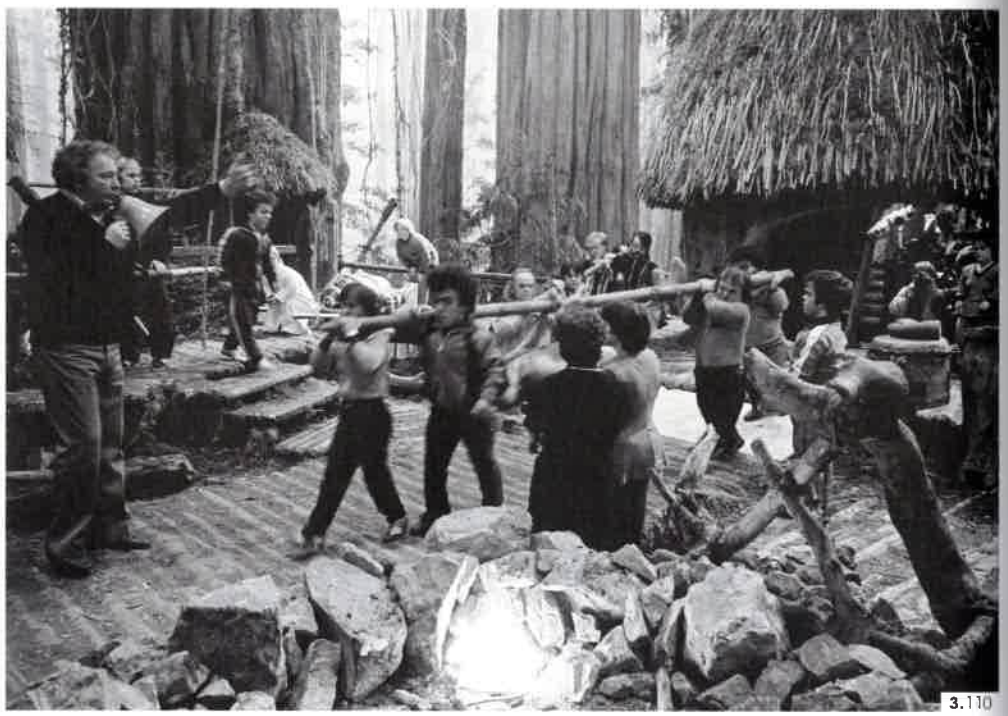
Luke and Yoda filmed together on March 8 and 9.

Howard Kazanjian George wanted to be there but it was very hard to see into Yoda's house, so George was off doing the X-wings. He was the only one who knew where these fighters were going to go through tunnels or where there would be light reflecting, or zipping by or if there was going to be an explosion.

Luke visits Yoda on Dagobah to find out the truth about Vader and his father, but finds Yoda ill and close to death.

In a moving scene the old Jedi Master dies.

George Lucas If you only have creatures in your movie, it doesn't work because half of the creature in any film is the actor playing opposite it. *E.T.* is great, but if you had a movie full of E.T.s, I don't think you would enjoy it.



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Lucas directed X-wing, Y-wing, A-wing, and TIE fighter cockpit scenes with the VistaVision camera against a blue screen on Stage 9.

On March 10 and 11, Richard Marquand directed scene 51, where Obi-Wan Kenobi (Alec Guinness) reveals to Luke the truth about his father and his sister Leia.

After the interlude on Dagobah, the production returned to the Emperor's Throne Room set at the end of March 11 to finish the climactic confrontation between Luke, Vader, and the Emperor. The main unit finished on March 16, and then the second unit, directed by Lucas, did pickups from March 17, of the Emperor's final moments — being picked up by Vader and thrown down into the pit of death.

Ian McDiarmid The precise moment when the dummy takes over and it's no longer me was very difficult to do. I was on a harness and had to be lifted up by Darth Vader. Once, he let me go and I went spinning around his head. I think they were rather sorry they hadn't filmed that incident. The scene took a while, and George supervised it himself, because it was mainly a technical thing. I spent about two days being jerked about on a wire.

Pickups continued through March 18 and 19.

3.109 ***Lucas examines a baby Ewok puppet. He made sure that a complete Ewok community was presented on the screen, so that viewers understood that at the end of the movie the Ewoks were fighting to protect their loved ones.***
3.110 ***First assistant director / second unit director David Tomblin (left) rehearses the Ewoks, minus their costumes and minus their human loads, for the entrance into the treetop village.***
3.111 ***Han has a bad feeling about this. He is pretty certain that Ewoks eat meat.***

Howard Kazanjian Darth Vader is standing there as the Emperor is zapping his son. In dailies, we're watching and talking, and I turned to George and said, "George, we don't see Darth Vader making the decision. There are no closeups of him." We went back and George shot Darth Vader standing there turning his head left and right, and making the decision to throw the Emperor into the pit.

Daily Continuity Report / March 22, 1982 / Slate S122P

Close shot Vader. He turns clockwise into shot and walks forward and stops. He looks off-camera left at Luke and off-camera right at Emperor and repeats. Then he starts to grab Emperor off screen at end. Flash effects throughout.

There were four takes and the three printed were 30 to 42 seconds long. The following day, Lucas repeated the shot with the same lens, but with the camera moving in closer, and with shorter durations of 20 to 29 seconds. Shooting on the Emperor's Throne Room set was completed on March 23.

Dragon and Slayer

George Lucas Every story needs an ogre. It's the classic monster in the cave: a dragon and the slayer. There had never been anything like that in *Star Wars*, and the plot evolved to a point where it was convenient to have a character like that.

Phil Tippett The rancor is an 18-foot tall giant man-reptile thing that has to fight Luke. I designed a couple of things that he rejected. Joe Johnston took a crack at it, but those drawings were rejected, too.

George Lucas The original concept was that it would be a stop motion creature. Then I decided that it would be more interesting to try the Japanese Godzilla / Rodan method of putting a man in a suit, and see if we couldn't do that in a sophisticated way so it wasn't as obvious as it is in Japanese films.

Phil Tippett Finally, Joe came up with a design based around a man in a suit. I took that design and refined it into something that a human could never fit into — long spidery arms, little ape-like legs and a head that wouldn't really allow a human head to go inside.

At ILM, Tony McVey, Eben Stromquist, and Randy Dutra built a rancor suit, worn by Dan Howard, which they tested in a pair of videomatic sequences on March 2 and 11.

Phil Tippett We did two complete video versions of the rancor sequence. The second one we shot with the nearly completed suit. We found that — even after we'd compromised the design of the rancor a great deal — when we put a guy in a suit with this thing on him he could barely move. George thought that it wasn't getting anywhere.

Richard Marquand broke down the whole sequence with artist George Jenson into 64 boards. After Luke and a Gamorrean guard are dropped into the pit, the guard is eaten by the rancor. Luke jumps up to hold on to the grate above, out of reach of the creature, but Jawas kick Luke's fingers loose. As Luke falls, he lands on the rancor's head, kicks it in the eye and then jumps away.

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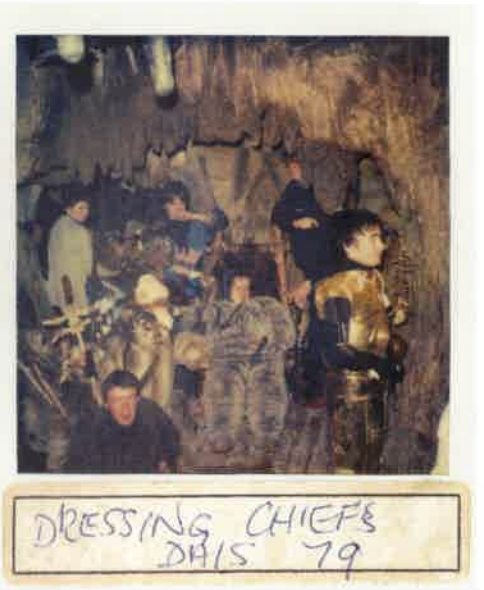

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3.112 Leia's forest hairstyle, designed by Paul Le Blanc.
3.113 Carrie Fisher, clowning as she models her Endor costume, which was designed by Rodis-Jamero in collaboration with Aggie Guerard Rodgers.
3.114 Continuity Polaroid showing the positions of the Ewoks in the Chief's hut for scene 79 where C-3PO (Anthony Daniels, right) tells of his adventures with Luke, Leia, and Han.

The rancor grabs hold of Luke, but as it tries to eat him, Luke puts a bone into its mouth. The rancor swipes at Luke, rocks fall on top of the Jedi, so the rancor treads on the rocks to crush him. When the rocks are cleared away, we see Luke is hiding inside a nook in the wall. Luke bangs the rancor's toe with a large rock to distract it, and runs for the doorway in the creature's lair. Unable to escape through the locked door, with the rancor advancing, Luke throws a skull at a switch that slams a heavy door down on the creature, killing it.

At Elstree, on February 5, Marquand filmed Luke jumping up to the grate with two cameras. Mark Hamill was on a harness, and it was shot with Hamill holding on to the grate and letting go. The VistaVision camera film would be projected in reverse, but the Arri camera could film in reverse so they could see the results of the shot on dailies.

The majority of the live-action rancor pit scenes were shot from March 17. The storyboards were displayed on set so that the crew could visualize what was happening.

3.115

Richard Marquand The rancor never turned up for work! So we made three life-size wood cutouts of the side views and a front view of this creature, to scale, so that Mark and I and the camera crew knew where the rancor was at any given time.

Mark Hamill The cutout gave me an eyeline. Then they pulled it out and I mimed my reaction to how I thought the monster would be moving. They pretty much knew what they needed, but we gave them some alternate takes in case they wanted to change their minds.

Richard Marquand Whenever there is going to be physical contact you have to have the three-dimensional object that does that. I really needed Skywalker and the rancor to actually grapple. I pleaded for that. George didn't really want to go to the expense, understandably, because it must have cost a lot.

The rancor claw was shot on March 18.

Mark Hamill In shooting that sequence one of my biggest acting dreams came true: I actually got to be held in a giant rubber hand. I was on a rostrum, and was held up by a crane. They fitted the claws around my middle, and then, I pushed off from the rostrum. It was all controlled, but after what I went through on *Empire*—hanging 60 feet above the floor with mattresses below me and wind machines blowing—nothing could faze me.

All the blue-screen work for the sequence was filmed on March 22 and 23, including shots with the claw. There were additional pickup shots on March 26 and 29, including slates of Luke throwing the skull and kicking the rancor's eye.

Richard Marquand Mark swings on the girders and then lands on the eye. We had this little section of head with the eye and you see him coming in and hitting the eye.

It was a tricky shot because the timing of Luke's kick, and the reaction of the eye needed to be perfect. It took nine takes and four were printed.

Daily Production Progress Report / April 1, 1982

Today marks the last day of shooting in the UK. Unit now moves to Yuma, Arizona.

Yuma, Arizona

Carrie Fisher These movies are shot way out of sequence. Few films are done out-of-continuity to this degree. They would have to remind us: "Remember, this is a scene you shot last month and you're coming in from this point." We would come to the door in England and step through it in Yuma.

Construction of the set in Yuma was difficult. Fear of vandals and intruders—real enough.

3.115 ***Not only does Leia find out about her blood family, but Luke goes off to confront their father, and he might never return. Lucas discusses the scene with Fisher.***

3.116 ***Leia learns she and Luke are brother and sister, and Darth Vader is their father. Fisher was so surprised by the news herself (a secret until the day of filming) that she later regretted "not having taken maybe an extra beat or two during the scene with Mark," to create more emotion.***

"There's nothing wrong with bringing pleasure to people."
George Lucas

given the unwanted publicity in Arizona papers, and the threat by a local motorcycle gang to torch the set, which was interfering in their revels—led Lucasfilm to erect a 400-by-400-foot barbed wire cyclone fence around the location they'd cleared to build the set. Armed guards and attack dogs were posted 24/7.

Access to the site was via two miles of sand-from the nearest freeway, so the construction teams labored 12 hours a day, six days a week, for five months to harden the sand by watering and drying to make it drivable.

The set, which included Jabba's barge (135 feet, 9 inches long, and 34 feet, 6 inches wide), and the pit containing the sand monster called the Sarlacc, was raised 65-feet high, was 130 feet wide and 150 feet long. The structure rested on 130 wooden posts (each 30 feet high) stuck 8 feet into the ground using water, not cement, to protect the environment.

For efficiency, workshops, offices, storage, and the commissary were housed under the set, which allowed an unobstructed 360-degree view of sand dunes from the set above.

The set was constructed at a cost of $2.5 million for two weeks of filming beginning April 12. Every day involved stunts and fighting, coordinated by Glenn Randall, which required a large team of stuntmen. The crew worked quickly with many takes printed so that every usable frame could be squeezed out of the location. On April 13, nine setups were shot and 98 takes printed. As Mark Hamill fought, stuntmen fell into the Sarlacc pit.

3.117

3.118

Daily Production Report / April 15, 1982
Julius LeFlore and Paul Weston injured during a stunt fall into pit. It seems that the harness cable snapped during fall. Julius sustained cut finger, which required stitches. Paul sustained broken right ankle which was set at hospital.

Production assistant Ian Bryce advised the crew that there were four types of rattlesnake in the area, and although their bites were not deadly, they were painful. Every morning the area under the set had to be checked for snakes.

Lucas decided at the last minute that we would see the Sarlacc, so Phil Tippett supplied tentacles. After the mechanism was fouled up by sand, mechanical effects supervisor Kit West and special effects supervisor Roy Arbogast operated them using poles and wires.

Phil Tippett We were working the creature at the bottom of a gorge so we got no breeze. Sand constantly fell down upon us. And we

3.117 ***Dennis Muren and Lorne Peterson examine the shield generator model before blowing it up. To save money, they used a Hoth background from* The Empire Strikes Back, *and instead of constructing an expensive forest Chris Evans painted the forest in perspective on glass for the foreground. A scrim was hung between the model and the glass to diffuse the light.***

3.118 ***Johnston's rendering of the towering generator that produces the deflector shield protecting the Death Star orbiting above Endor. Also note that it was decided the Imperial shuttle and the AT-AT walker would be used instead of designing new ships for the Imperial forces.***

REEL 9 ADR NOTES Page 4

Luke
I have accepted the truth that you were once Annikan Skywalker, my father.

Vader
That name no longer has any meaning.

Use production for Luke except as noted.

Luke
--- that was why you couldn't destroy me... That's why you won't bring me to your Emperor now.

And Luke: "I know there is good in you, the Emperor hasn't driven it from you fully."

Vader
I see you have constructed a new light saber. Your skills are complete.

Indeed, you are powerful, as The Emperor has forseen.

Ben once thought as you do. You don't know the power of the dark side. I must obey my Master.

If that is your destiny.

It is too late for me, son.

The Emperor will show you the true nature of The Force. He is your Master now.

FRONT DOOR OF CONTROL BUNKER

ADR Han, Leia, and Threepio:

GWL NOTE: New line TBW for Han (at start of scene?)

Leia
The main entrance to the control bunker's on the far side of that landing platform. This isn't going to be easy.

Han
Hey, don't worry, Chewie and me got

3.119

3.119 ***These ADR notes show subtle changes in the dialogue, in the rhythm of the words, and in the order of presentation. The filmmaking process is one of constant refining.***

3.120

3.121

were covered with this glue from the costume. I almost cracked on that one, I think I cried then, it was so terrible.

Daily Production Report / April 20, 1982
10:35 a.m. – 2:00 p.m. Severe winds causing sandstorm — therefore company brought to standstill.

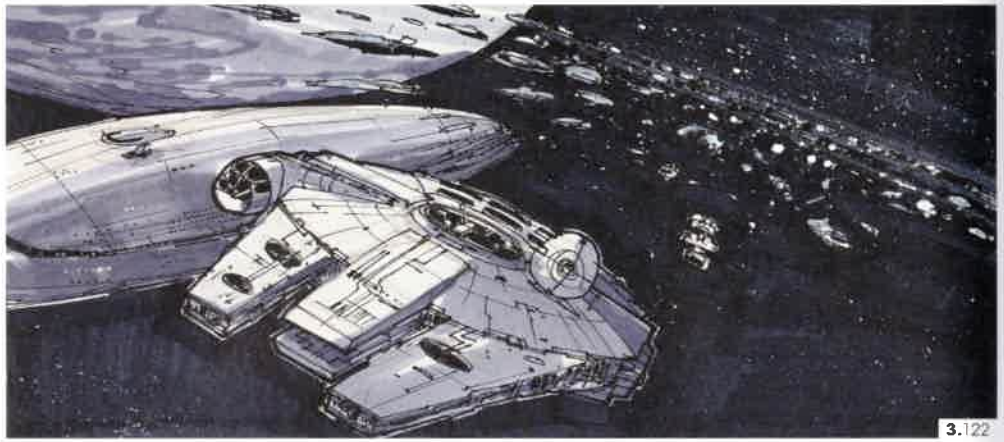
Daily Production Report / April 21, 1982
High winds in Buttercup Valley from 7:30 a.m. – 4:00 p.m. made it impossible for company to shoot. Unit stood by. Gusts at times 40 – 50 knots and averaged more than 25 knots until 4:00 p.m.

With two days lost, it was decided to mark scenes 26, 29, 35, 37, and 39 as complete. The main unit finished on April 24 and moved to Crescent City, while the second unit completed two more days of pickups.

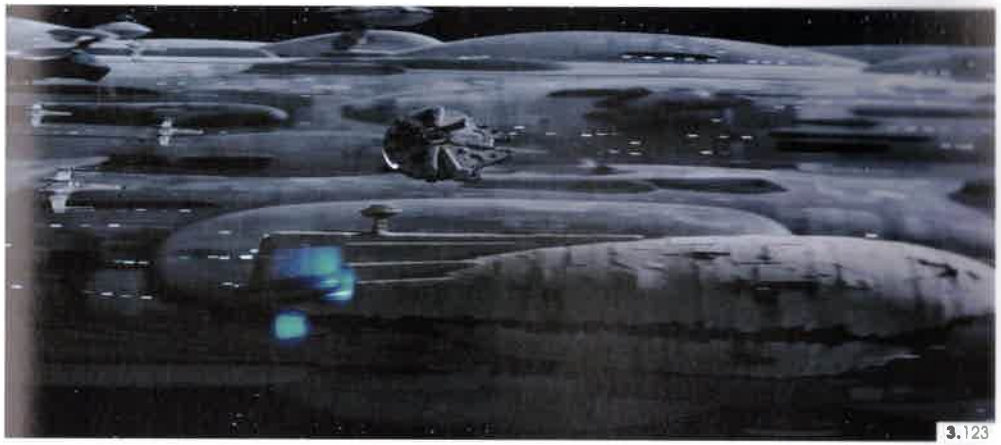
Crescent City, California

The private Morrison Creek 40-acre property owned by the Miller-Rellim Redwood Company had lumber allocated for clear-cutting so that the production could alter the location and set off explosions. The location

3.120 ***Luke has presented himself "for capture" by Vader, yet the composition makes Luke the more powerful figure.***
3.121 ***Vader admires Luke's work on his new lightsaber. Luke: "I've accepted the truth that you were once Anakin Skywalker, my father."***



3.122



3.123

was first prepared by removing branches precariously balanced in the canopy that could fall at any time.

Howard Kazanjian Not only are we on private property where when we come in in the morning close the gate behind us and have the security from the outside world that wants to know what we are doing here, but also from trespassers, tourists, and heavy vehicles that disrupt the sound.

There were two main sites at the location. The first was the bunker site, which had a road around the back of it so equipment and props could be brought in.

Howard Kazanjian We came in about 11 months ago with bulldozers to level the ground and replant ferns and seeds so we had an area that looked natural.

As well as building the shield generator bunker, other clearings and pathways were landscaped at the site to create opportunities for multiple camera setups.

The second site was at the end of another road on the property, and could only be reached by foot, which meant hauling equipment through the forest. This site had felled trees, slopes, and many secondary pathways through the forest.

Filming for the two-week shoot began on April 26 with scenes at the bunker site.

On April 27, Wicket the Ewok, played by Kenny Baker, walks up to one of the Imperial bikes, climbs on, and steals it. The Imperial scouts are surprised and give chase. Wicket and the scouts are filmed separately, but in the fifth slate Wicket is filmed at 20 frames per second and then the scouts are at the normal camera speed of 24 frames per second. This would then speed up Wicket's movement.

They moved to the second site on April 28 for several days filming scene 66, where the Rebels first spot the scouts.

Richard Marquand The terrain was difficult. We were always going up and down hills and we were very spread out. It's not easy keeping a hold on an open location. If you've got sequences in woods or fields or hills, everything flows off the edges of the camera range, so you're always asking people to come back together, to move back to the center.

On April 30, at "Leia's Crash Site," Leia wakes up after being thrown from a bike and meets Wicket for the first time.

Kenny Baker Originally, I played Wicket. I had this scene with Carrie and I was looking forward to it but I was seriously ill.

3.124

3.122 ***Storyboard of the* Falcon *leading the Rebel fleet into hyperspace to launch an assault on the Death Star. They are reliant on the Rebels on Endor disabling the shield generator.***

3.123 ***A final frame of the Rebel fleet with the* Falcon*, piloted by Lando Calrissian and Nien Nunb.***

3.124 ***George Lucas shows Nilo Rodis-Jamero (center foreground) and Howard Kazanjian (right) how he wants to see the* Falcon *presented in relation to the Rebel Star Cruiser.***

Baker had a case of food poisoning from a bad chili dog, Warwick Davis played the part of Wicket for scene 72.

Warwick Davis I had to wear a pair of terry-cloth pajamas and foam rubber padding under my fur coat. It was a bit hot in there, especially with my heavy Ewok head on. So we could only work 10 minutes at a time.

Carrie Fisher Warwick was just the most darling, adorable boy in the world. Between shots he'd take off that hot mask and ask in a delicate English lilt, "May I have a cookie and some milk?"

He had a born instinct and did everything right, right away. He sure picked up the lingo: He'd say, "Am I in frame? Is this a two-shot?"

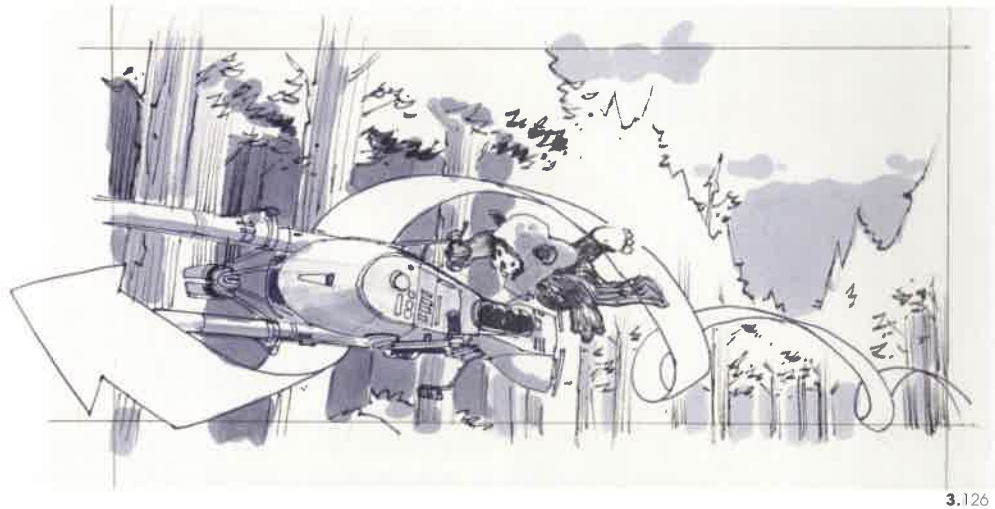
Since the costumes were unique to each performer, Kenny Baker's character was renamed Paploo, and Warwick Davis's was now named Wicket.

On May 6, the production began shooting scene 115, where Han, Leia, Chewbacca, and the other Rebels are led out of the bunker and see the assembled legion of stormtroopers and chicken walkers awaiting them. C-3PO shouts out, Ewoks fire arrows, and this triggers the Rebels to begin a fight that includes blaster shots, explosions, and much stunt work. The first setup, a large master shot, was filmed with three cameras and two VistaVision cameras (for plates of the additional chicken walkers to be added in the background).

Howard Kazanjian We started talking about this scene about 18 months ago. We have today, out here, about 325 actors, extras, and technicians supported by about 125 at Industrial Light & Magic in San Rafael. Over the hill in offices and hotel rooms supporting this unit, we have perhaps about 45 more employees.

To get a stormtrooper dressed, not only did we have to build 50 new costumes in London, they all had to be transported here to the West Coast, casting calls have to go out,

3.125



3.126

extras that would fit the standard size costumes had to be interviewed, had to be fitted, had to be dressed and sent home again and called out early this morning at 5:45 a.m. for a huge staff of wardrobe personnel and makeup artists to begin fitting them in the costumes that you see behind us. A price on today, not counting of course the costumes and all would be about $100,000.

The principal cast finished at the location on May 8, then moved to ILM for their final two weeks of shooting in front of a blue screen.

San Rafael, California

At ILM they first shot the skiff scene, where Han, Chewie, and Luke are taken to the Sarlacc pit, then Hamill and Fisher shot the speeder bike chase.

Dennis Muren We only had two small Tulip cranes. The camera was mounted on one,

3.127

3.125 ***The Ewoks use their local knowledge to lead the Rebels to the back entrance of the shield generator, which is not so heavily guarded. Here Peter Mayhew, Anthony Daniels, Carrie Fisher, Harrison Ford, Warwick Davis, and Kenny Baker receive instructions from Richard Marquand.***

3.126 ***Storyboard of Paploo (originally Wicket) stealing a speeder bike to draw the Imperial troops away from the shield generator entrance.***

3.127 ***An Imperial scout aboard his speeder bike, lured away by Paploo.***

3.128

the bike on the other. All the footage was shot at 20 to 22 frames per second. This slight under-cranking served to sharpen the actors' apparent reaction times on the bikes. Sound was not necessary, since the dialogue, was looped in post-production.

I thought we were going to shoot in short cuts to match the videomatics, but when we got on the set, George said he would much rather go for long takes so that he would have material to work with. So, we shot the whole sequence from every angle you could imagine. It was a tremendous amount of footage. He prefers to have all the material to work with, so instead of spending only three days of shooting, we spent five days shooting.

After blue-screen shots of the Ewoks flying, riding a bike, and hijacking a chicken walker, the live-action filming finished on May 20. In parallel to this, David Tomblin directed the second unit, shooting the Ewoks fighting the Imperial troops at Crescent City for three weeks, finishing on May 28.

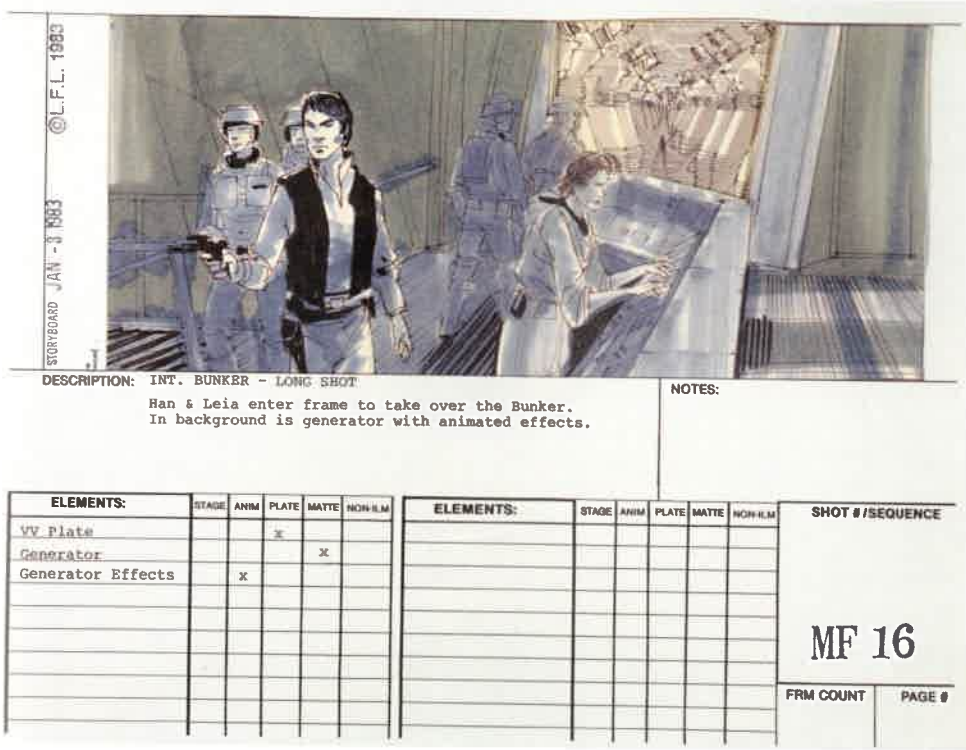
George Lucas The easy part is over.

Turmoil

Richard Edlund We were just finishing three big pictures—Dennis had *E.T.*, Ken had *Star Trek II*, and I had shot *Poltergeist*—but the pictures had backed up on one another and nobody had time for much of a breather between them. I have a feeling we're all going to be a lot more burned out at the end of this one—but we're not all down in the dumps about it and I don't think it's going to impact much on the quality of our work.

The VistaCruiser camera, which was first used on E.T., was the next evolutionary leap up from the Dykstraflex. Bill Neil designed it to specifications set forth by Edlund. Apart from increased strength and mobility, the camera's principal modification, in keeping with ILM's longer-range aims, was to shoot at incremental speeds to fit almost any lighting, and be equipped with specially built lenses.

3.129


©L.F.L. 1983
STORYBOARD JAN - 3 1983
DESCRIPTION: INT. BUNKER - LONG SHOT
Han & Leia enter frame to take over the Bunker.
In background is generator with animated effects.
NOTES:
ELEMENTS: STAGE ANIM PLATE MATTE NON-ILM
VV Plate x
Generator x
Generator Effects x
ELEMENTS: STAGE ANIM PLATE MATTE NON-ILM
SHOT # /SEQUENCE
MF 16
FRM COUNT
PAGE #

3.130

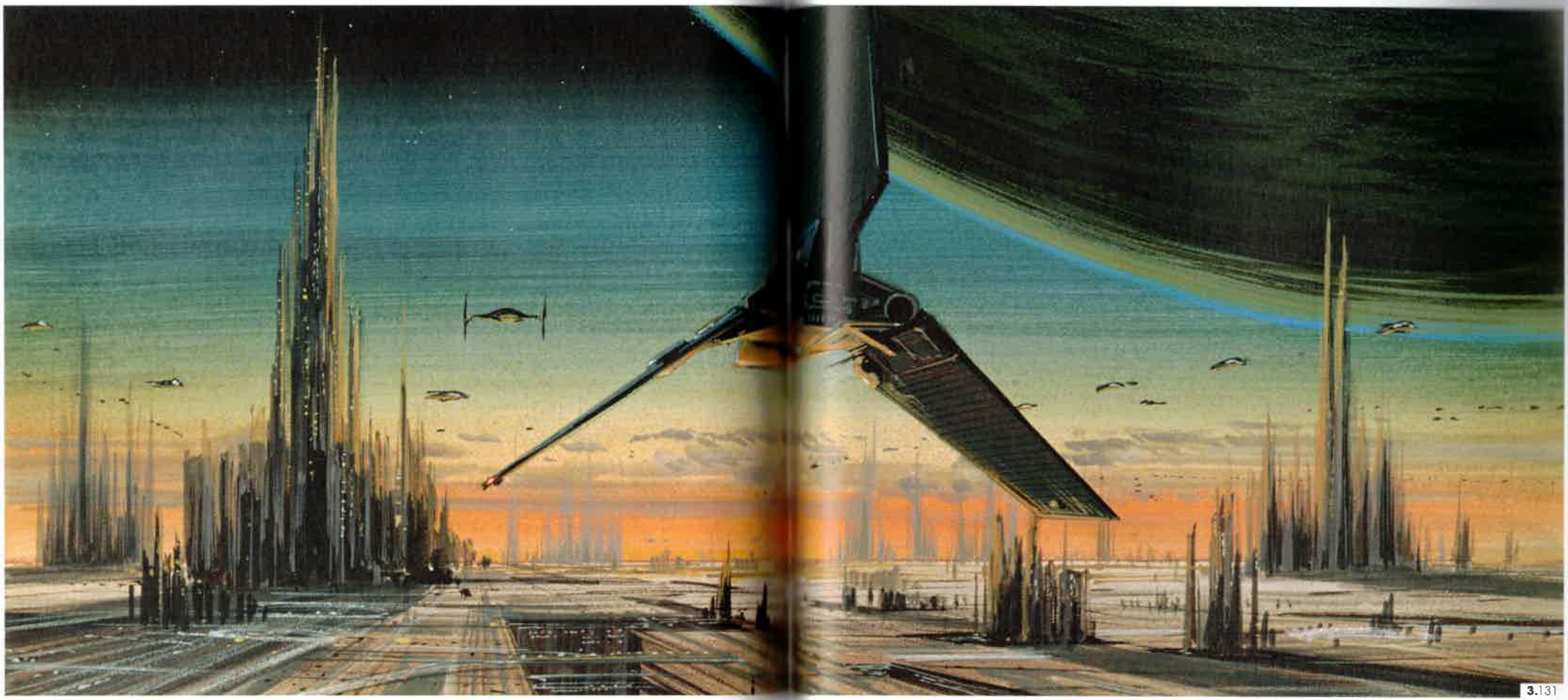
Richard Edlund Without it, we wouldn't be able to do *Jedi*; it would just take too long.

The division of labor at ILM was clear: Edlund's team worked on Jabba's barge, the Rebel attack on the Death Star, and any miscellaneous desert and space shots that needed to be done. Muren's group focused on the bike chase through the redwood forest, the chicken walkers for the forest battle, the rancor pit, the Emperor's Throne Room, and the opening shot. Ralston's unit would handle the enormous space battle (the jump into hyperspace, the dog fight, and the battle between the Rebel and Imperial fleets).

Tom Smith / General Manager, ILM George keeps insisting that there won't be any more special effects in *Jedi* than there were in *Empire*. But I can already see that the new ones are going to be more complicated. What will probably happen, as the effects start rolling in, is George's appetite will increase.

Three day crews and three night crews worked around the clock. Dailies were shown

3.128 *Chewbacca, Han, and the rest of the strike team make their way into the Imperial bunker towards the shield generator power room.*
3.129 *Continuity Polaroid of Carrie Fisher for scene 104.*
3.130 *Johnston's storyboard of Han and Leia in the control room trying to shut down the shield generator. They are stopped and captured by a large detachment of Imperial troops whose commanding officer calls them "Rebel scum."*



3.131

twice a day, once for each crew, and Lucas attended both to give his notes.

Phil Tippett There was terror all the way through — we had an incredible amount of work and a very short time to do it.

It was during this time that Marcia Lucas asked George for a divorce.

George Lucas I was destroyed, because I had no idea; it just came out of the blue.

I was trying to finish the movie, but now I was also going through a divorce. I tried to hold myself together emotionally and still do the movie, but it was very, very hard. I was going through this huge emotional turmoil through most of the postproduction — and barely standing. It was an act of great energy just to get up in the morning and go to work. I was so, so depressed.

Nobody at Lucasfilm or ILM was aware of Marcia and George's personal situation.

Endless Recuts

Richard Marquand and editor Sean Barton assembled the director's cut and screened it for Lucas, Kazanjian, and editors Marcia Lucas and Duwayne Dunham on August 19. Its 127 minutes, 1 second (11,432 feet) contained live-action footage shot at Elstree and on location, but no visual effect shots.

George Lucas The first cut never works. I then go through and cut the movie, and try to make it better.

Sean Barton After that we settled down to the Fine Cut. I would cut a scene, then George and I would discuss it. George was a very easy, gentle person to work with and quite shy.

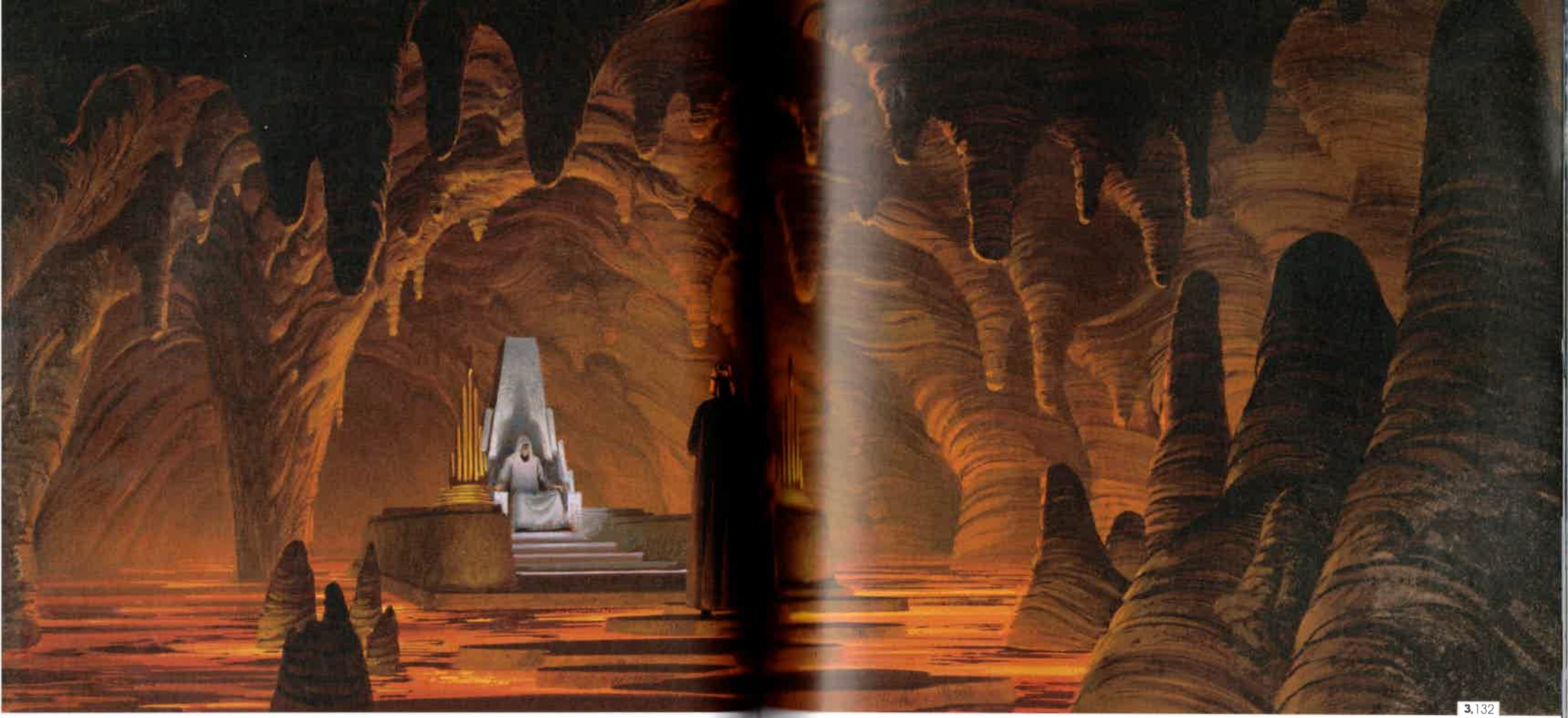
Steve Starkey / Assistant Film Editor Marcia would edit a lot of the emotional-type scenes. Duwayne was doing a bunch of Ewok battle scenes.

Paul Duncan When you're editing, you're refining and refining and changing. Do you find the rhythm or a form when you're doing it?

George Lucas Yeah.

Paul Duncan Like sculpture, where you find the form within the material...

3.131 ***This is a painted version of Abbadon by Joe Johnston. Abbadon is similar to "abaddon," the Hebrew word for "destruction."***



3.132

George Lucas You cut for a couple of weeks, bring it down to the screening room, look at it, ponder it for a little bit and then you go back and you do it again. You just keep doing it that way. Obviously, every time there's a little bit more visual effects that come in and fill in some of the gaps. It's kind of hard to tell if it's working when you've got videomatics and things in there. You're trusting your gut. It's not an intellectual idea, it's an emotional one, and obviously whatever mood you're in when you see the movie will affect what you think about the movie and how engaged you are.

Paul Duncan Have you visualized movements and ideas in your head or is it a more nebulous thing?

George Lucas When you're editing, you've got something real to work with, so you're trying to mold that reality into something that is emotionally effective. Because everything else up to that point is intellectual. You've made the big decisions in the script — does the story work? Then, when you get down to cutting it, it's how do the shots fit together and you're dealing with it in time.

Once you're in time, you're in a much more emotional state. If there's something that's going to scare you, should you have this shot after that, or should you just cut it out of the scene? Is this joke too close to the place where they fall off the cliff? Is it better to have them fall off the cliff, and then tell the joke? There's a lot of stuff like that that you just don't know until you actually see it.

We go through until we're about ready to release the movie. I've never been able to finish a movie, have it cut on time and then wait. I'm usually finishing it as they're taking the reels to the theater.

Paul Duncan Do you like that tension?

3.132 ***Luke is brought before the Emperor. VADER (to Luke): "Kneel before your Emperor." LUKE: "I kneel before no one, least of all him."***

George Lucas No. I wish I could do it a different way, but I can't.

Paul Duncan Why do you think that is?

George Lucas Well, one of the things is they set the release date before you start shooting the movie. So, you're sort of locked into a date.

Paul Duncan But *you* set the release date.

George Lucas Well, you do but you don't. We had a custom of releasing it in May, so it

3.133

3.134

3.133 ***Luke is brought aboard the Death Star for his confrontation with the Emperor.***
3.134 ***The Emperor tries to provoke Luke to anger, telling him that everything that has transpired has been an elaborate trap and that his friends are in mortal danger. The Emperor also teases him by showing how easy it would be for Luke to pick up his lightsaber and attack. Ian McDiarmid: "The Emperor uses the word 'friend' a lot. He must think that that is the most despicable thing that a human being could do, to form friendships, because he has spent his life destroying other people. So I just thought, I'll focus on that word and make it a hate word from the Emperor's point of view.***

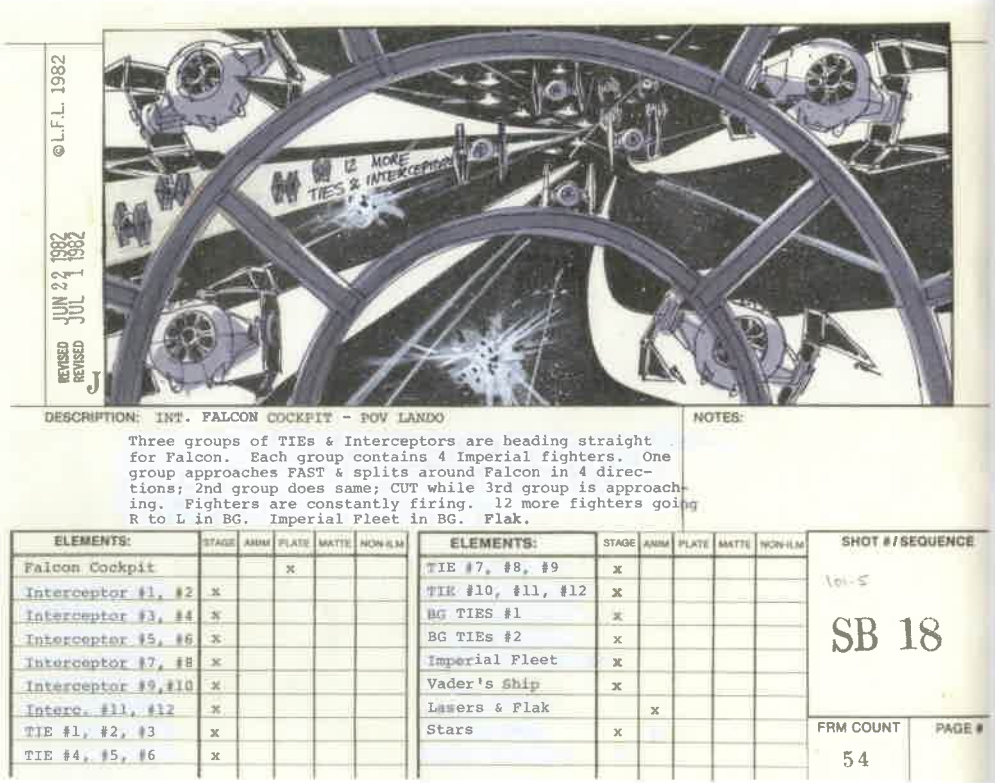
would not be good to push the release date back. Obviously if I really ran into problems and then I had to push everything off, but none of the problems we had were really that bad. They were just "it's not working as well as it should."

Paul Duncan Are there particular shots or moments that you know, that stand out for you? Where you think, "Yeah, I'm happy with that"?

George Lucas Well, there's three levels of happy. One is, "I'm happy with that," which goes from "Yeah, that's okay, I'm happy" to the bottom end which is, "I really don't like that and every time we go through that it bugs me, and I know I can't do anything about it, so I'm just going to live with it." And the top end is "I'm ecstatic about something, I *love* this little sequence."

Paul Duncan Okay, so, let's have some of the ecstatic...

George Lucas I can't remember any of those. (laughs) I knew you were going to ask me that.


©L.F.L. 1982
REVISED JUN 22 1982
REVISED JUL 1 1982
J
12 MORE TIES & INTERCEPTORS
DESCRIPTION: INT. FALCON COCKPIT - POV LANDO
NOTES:
Three groups of TIEs & Interceptors are heading straight for Falcon. Each group contains 4 Imperial fighters. One group approaches FAST & splits around Falcon in 4 directions; 2nd group does same; CUT while 3rd group is approaching. Fighters are constantly firing. 12 more fighters going R to L in BG. Imperial Fleet in BG. Flak.
ELEMENTS: | STAGE | ANIM | PLATE | MATTE | NON-ILM
Falcon Cockpit | | | x | |
Interceptor #1, #2 | x
Interceptor #3, #4 | x
Interceptor #5, #6 | x
Interceptor #7, #8 | x
Interceptor #9,#10 | x
Interc. #11, #12 | x
TIE #1, #2, #3 | x
TIE #4, #5, #6 | x
ELEMENTS: | STAGE | ANIM | PLATE | MATTE | NON-ILM
TIE #7, #8, #9 | x
TIE #10, #11, #12 | x
BG TIES #1 | x
BG TIEs #2 | x
Imperial Fleet | x
Vader's Ship | x
Lasers & Flak | | x
Stars | x
SHOT # / SEQUENCE
SB 18
FRM COUNT
54
PAGE #

3.135

Paul Duncan This is my only chance, you realize that? My only chance to get this from you. (laughs)

George Lucas I know we're not on *Empire*, but every time I think of something, I think of the *Falcon* going through the asteroid field. It's swooping to the music, even though the music was done separately. It all came together into a little poetic piece of visual.

Paul Duncan On *Jedi*, there was a single image I responded to very strongly, when we see the back of Vader's helmet looking out of the Star Destroyer window, and beyond it are stars and the Death Star. Vader's helmet was completely black except for a few light reflections, and it's almost as if he was merged with the darkness behind him.

George Lucas That just reminded me, there's another thing that I like very much. It is when Vader threatens Luke that he will turn his sister to the dark side. Luke rears back with the sword, and attacks his father. There's a swooping dolly shot that goes along with the fighting and I like that — that's very good.

3.135 ***The Imperial fleet attack is dramatically presented by waves of TIE fighters and TIE interceptors swarming towards the Rebels in this striking point-of-view shot drawn by Johnston.***
3.136 ***The final frame of this shot from Lando's point of view inside the* Millennium Falcon.**
3.137 ***As the Rebel ships approach the Death Star, Lando realizes that the shield is still up and that it is a trap. As the Rebels turn back, the Imperial forces pounce.***

3.136

Paul Duncan That's a big moment, isn't it?

George Lucas Yeah, it's very visceral, because the music and the dolly shot and the motions and everything all lined up.

Paul Duncan It is the visual response to the fight at the end of *Empire*, where Vader and Luke battle along the gantry moving left to right, and here in *Jedi* Luke lashes out with such force that he pushes Vader back from right to left.

George Lucas Right. The fact the camera's moving, the fact that the music's doing what it's doing, you know that this is the end. Something's going to happen. Who is going to kill who? That's obviously front and center on that one. It's not just another sword fight.

Paul Duncan At the end, on the gantry, Vader's hand is lopped off, and Luke claws his hand, which is again a mirror image of the fight in Empire.

George Lucas The Emperor says, "Join me and you can take your father's place, I can give you all this power, you can have everything you want." Luke looks at his hand, he looks at his father, he looks at the hand and he says, "No, I'm not going to do that." That's Luke's moment of truth.

You know everything, except what's going to happen. And you know whatever it is, it's going to happen in the next three minutes.

Paul Duncan It will decide the fate of the universe.

George Lucas You build things up, then you create the scene where it all comes together, and it's always very satisfying when it actually works.

Wriggling

Paul Duncan The rancor pit scene was storyboarded and filmed with action that did not make it into the movie like, for example, when Luke jumps up, hangs on the grate, then drops down on the rancor and kicks it in the eye.

George Lucas Yeah. We edited it together and realized it was too long, so we cut it out. We had shot the live-action parts, but we don't shoot the monster stuff until we've got it cut down to the right size. It saves a lot of money.

On August 31, after seeing the videomatic, Lucas rejected the man-in-a-suit idea for the rancor.

Dennis Muren We came up with the idea of trying something like a Japanese theater rod puppet and went back to Phil's original design that looked like it couldn't be a man in a suit.

Phil Tippett We shot at 72 frames a second—three times normal film speed—to try and give a feeling of weight to the creature. Since it was shot in that time frame, we had to move very quickly to make it come alive. There were three of us operating it simultaneously and we had to learn to coordinate our actions while moving three times faster than the rancor ended up moving on the screen. This caused problems too.

The very first shot in the sequence, where the rancor comes charging, took 70 takes to get right, but these were so short in duration—bursts of a second or two—that only 90 minutes were needed to get it done.

Phil Tippett It was a crazy way of working because the monster has to walk into a room, turn around and roar, so it's like a four- second shot, but you've only got a second to shoot it. You couldn't just stop and start a move. You had to fade gently in and out of moves, which can be very difficult when the scene you're doing is 48 frames long.

3.138 ***The Rebels are shocked when they find out that the Death Star is fully operational, as it starts destroying the Rebel fleet, one by one. This storyboard by Johnston shows the Imperial fleet positioned close to the Death Star.***
3.139 ***As the Death Star picks off the ships one by one, the Rebel fleet makes a run for it.***

3.138

3.139

Originally, the rancor was supposed to turn away from the camera and eat the pig guard. George was afraid of a PG rating if you saw the pig get stuffed into the monster's mouth. So it was storyboarded with the creature turning away, eating the pig guard and then turning back with a little blood on his mouth. We stuck an arm in the rancor's mouth so that when he turned back to the camera, there was this arm wriggling around. George loved it. He laughed in the screening room so much that we made the rancor swallow the arm like a piece of spaghetti.

Phil Tippett Tom St. Amand and I probably spent close to three weeks just figuring out how the walkers walk. Since these creatures were mechanical and without very much personality we wanted to create a walk cycle that we could use over and over again with only a few modifications to suit a particular camera angle.

Each walk was slightly altered from shot to shot. Sometimes, it was just because the body rocked too severely for a given camera angle, but mostly, it was to add interest and realism. By programming eccentricities into

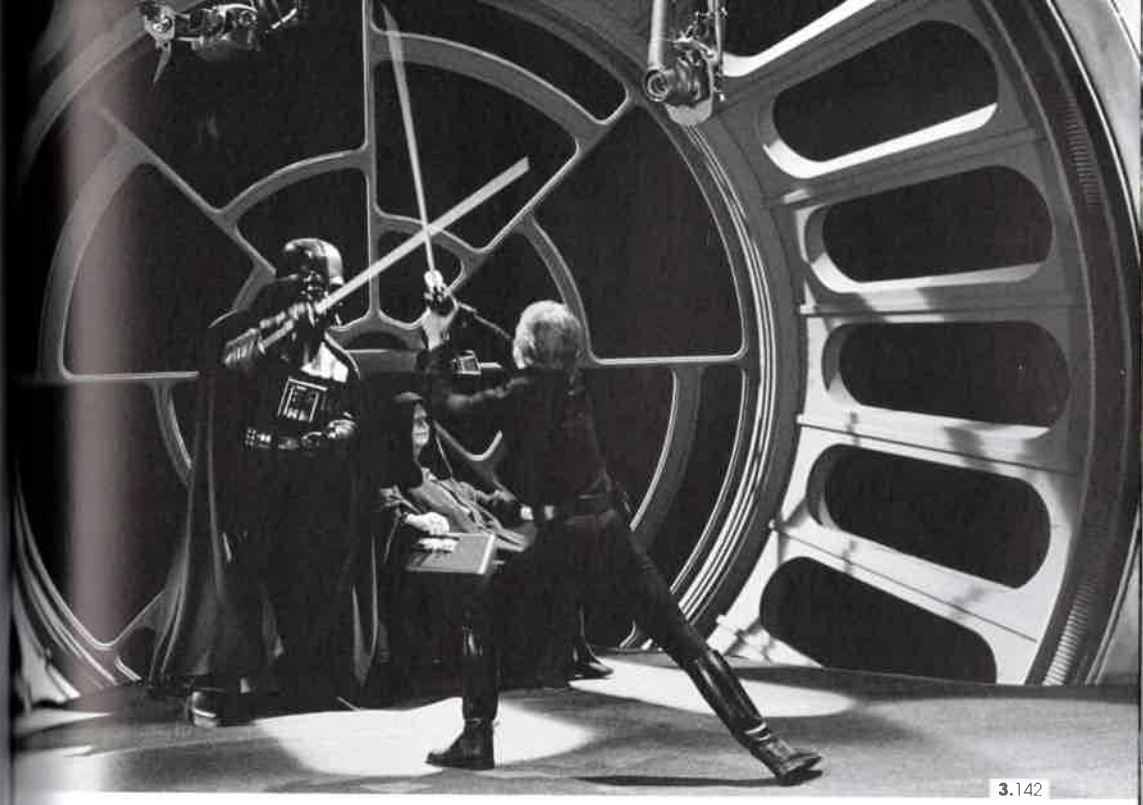
Marbles

A single All Terrain Scout Transport (AT-ST), or "chicken walker," was seen during the Battle of Hoth in The Empire Strikes Back. *Here they are the main Imperial ground transport on Endor. The miniature walkers were shot using go-motion against a blue screen. Moving a computerized rod puppet while it is being filmed provides a realistic blur that makes a smoother motion. The model would be combined with a background plate consisting of live-action or a miniature set.*

"Is this a sequel? What this film does is end the third chapter of a coherent story. Superman III isn't the coherent end of anything; it's just a remake of the same movie. James Bond is merely a remake of an old movie, too. I'm doing the third movement of a piece of music. The themes are being developed and ended here. That's why it's satisfying."

Richard Marquand

3.140



3.142

3.140 ***The fight is on! Luke confronts his father Vader (stuntman Bob Anderson). Hamill: "So much of the acting in these movies has been technical. To the average viewer, it looks like all we do is show up and react. Still, the idea that people don't think we're doing anything is actually a compliment. As with a magician performing his tricks, it's all a matter of diversion. But, in many ways, these three motion pictures have been harder than anything I've ever done."***

3.141 – 142 ***Luke takes the bait; he can hold his anger no longer. He picks up his lightsaber and attacks the Emperor but is stopped by Vader. The Emperor observes the crossed swords of father and son with feline satisfaction. McDiarmid: "I had complete freedom to create the character. I found the voice, which was a deepening of my own, and this slightly humorous interpretation, that I was encouraged to go to now and again."***

3.143 ***Han and the other Rebels take their cue from the Ewoks and fight back.***

the movement, we can make them look more naturalistic.

Several Ewoks roll wooden logs downhill toward the walker. The walker does a cartoon-like skid, as if it's on a bunch of marbles, and topples over.

Dennis Muren shot high-speed takes of logs rolling down the slope on a miniature set.

Phil Tippett I selected the takes that I thought would work well with the walker. To animate the walker in proper relation to the logs, Terry Chostner of the still department made large black-and-white transparencies registered with animation-peg punch-holes. A transparency was made of every fortieth frame, or of key positions. These were placed on a matte box set up in front of the camera. Looking through the eyepiece, we could see where the walker would make contact with the logs. For example, the logs are rolling down the hill and, on frame 50, a log makes contact with the walker. These transparencies enabled us to fit the walker into the scene as if it had actually been there.

3.141

The first two weeks I tried to hide the walker behind the logs. When I showed the test to George he said, very quietly, "I don't like that." I was trying to be realistic. I was terrified that the walker would look like a miniature if I made very broad movements, but he

wanted the walkers to be anthropomorphized to a certain extent. He wanted them to feel mechanical, but to still have a life of their own. He wanted it to be funny.

The shot took close to four weeks to perfect, because it was the first and most difficult. Somehow, that's the way we end up working, shaking down the system by doing the difficult stuff first. Once we trained ourselves on it, things went quite smoothly.

The Human Cannonball

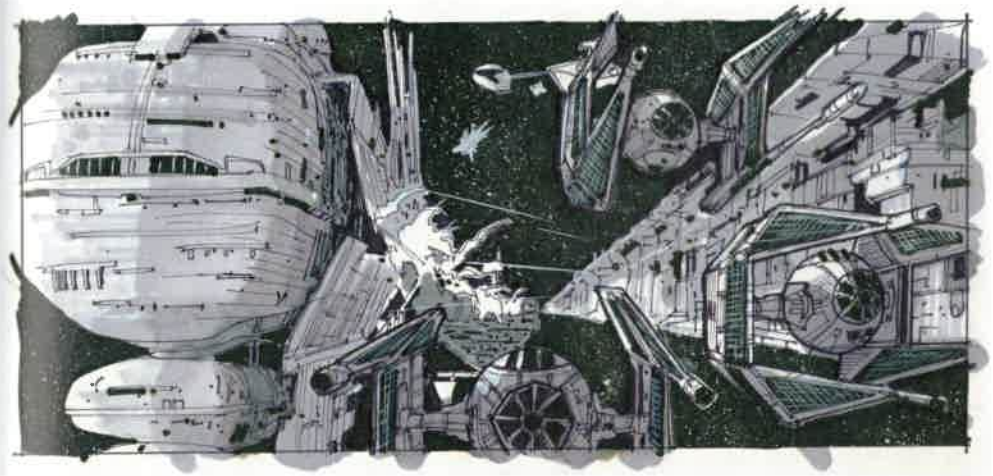
The live-action setups for the bike chase had been filmed in May, with flashing lights and wind machines to simulate going through the forest, but the background plates needed to be shot.

Richard Edlund We decided we could build a model forest and get a snorkel camera and shoot it that way. We did a rough mock-up of how big the set would be on our stage and figured how much stage time it was going to take. It was going to be a humongous set to get a four-second cut — about 80 feet long and the backing about a hundred feet wide. Once we got into it, it could have been one of those things where we'd be shooting months later and still be tweaking the lighting and trying to make it right.

3.144 ***Model shop supervisor Steve Gawley and model maker Marc Thorpe clean the glass. Often background ships in complex space battles were nothing more than photographic cutouts placed on glass, shot as one element, and added into the shot by the optical department.***

3.145 ***To escape the Death Star's death ray the Rebel Alliance hide within the Imperial fleet, which calls for close-quarter battles akin to those seen in old pirate movies.***

3.146 ***Rather than blow up and destroy many expensive models during the space battle, many explosions were filmed against a black background and later some of them were projected onto screens and filmed for the movie.***



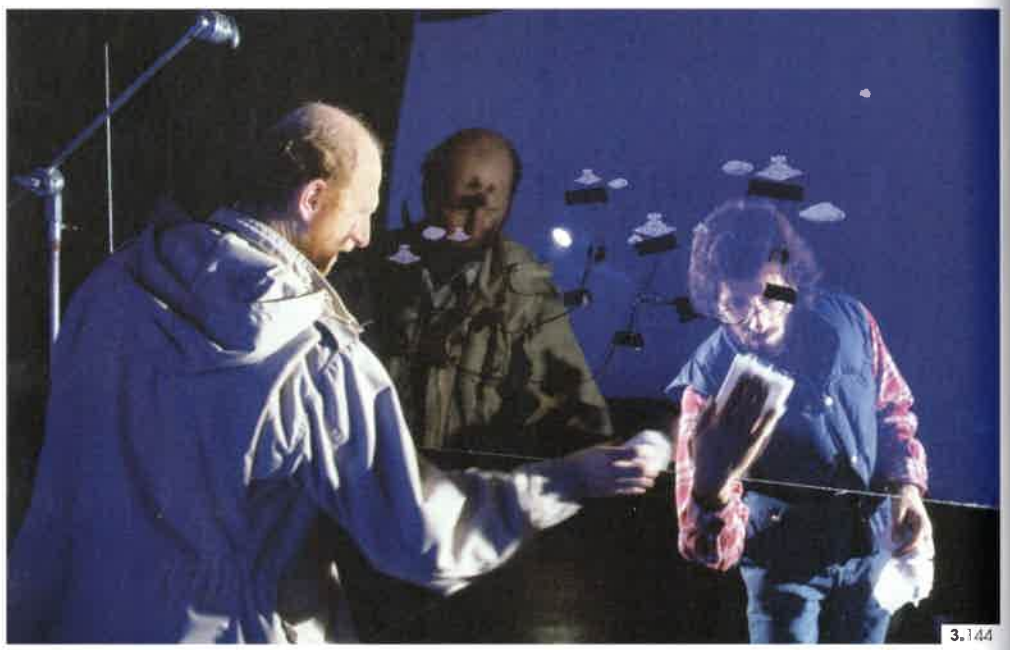
3.145

Dennis Muren We had to create a way to do the front and rear point-of-view shots without showing a pathway or a track on the forest floor.

Richard Edlund We took a plane up to a redwood forest, and I could see that we could get all of the side views and three-quarter

"Fairy tales are how people learn about good and evil, about how to conduct themselves in society... The young knight who through his virtue slays the dragon."

George Lucas



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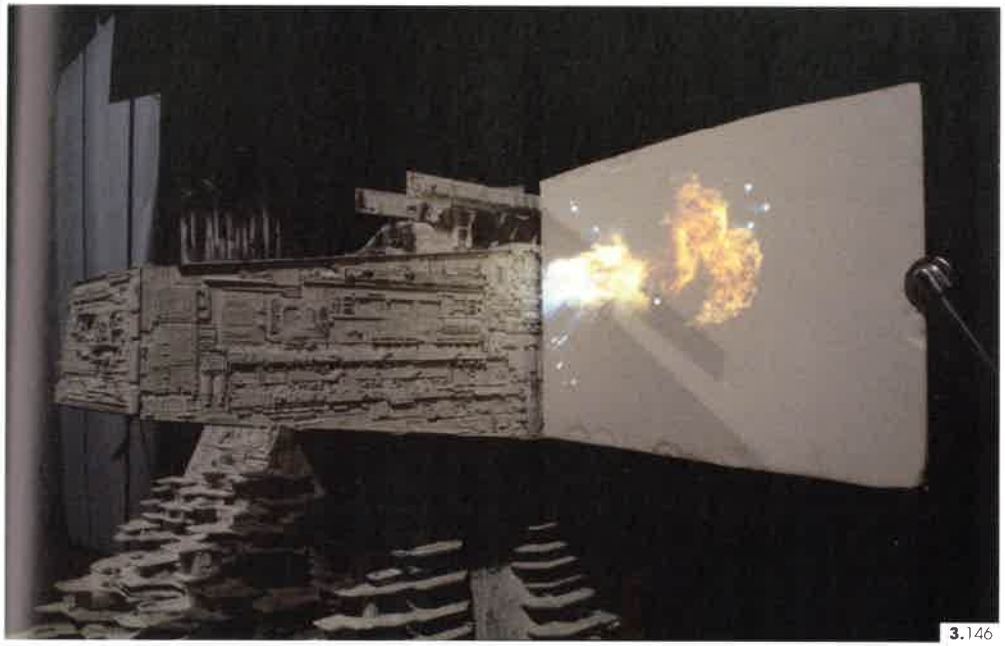

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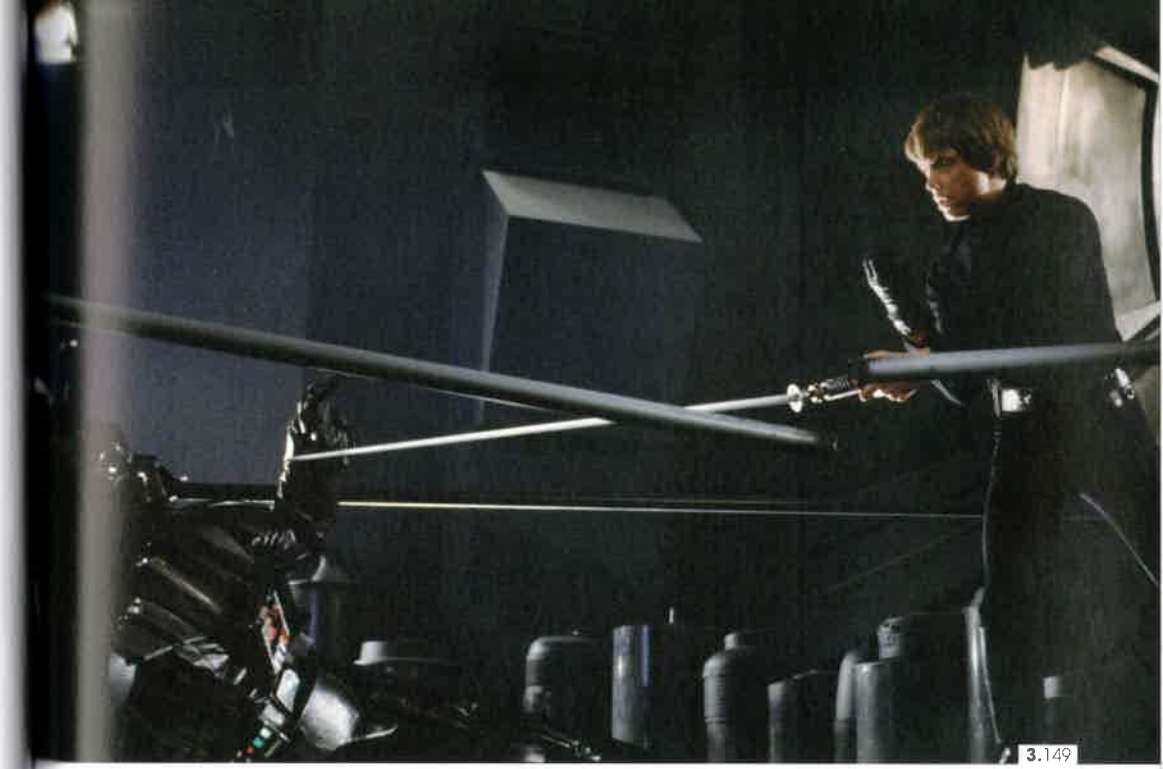


3.149

3.147–148 ***Luke's rage leads him to sever his father's right hand. He has bested Vader, who is now at his mercy.***
3.149 ***Luke looks down at his own metal hand and understands that he is becoming his father.***

views from a car and then blue screen in the bikes just by going in a straight line.

Dennis Muren George and I decided not only to use the Steadicam, but its inventor, Garrett Brown.

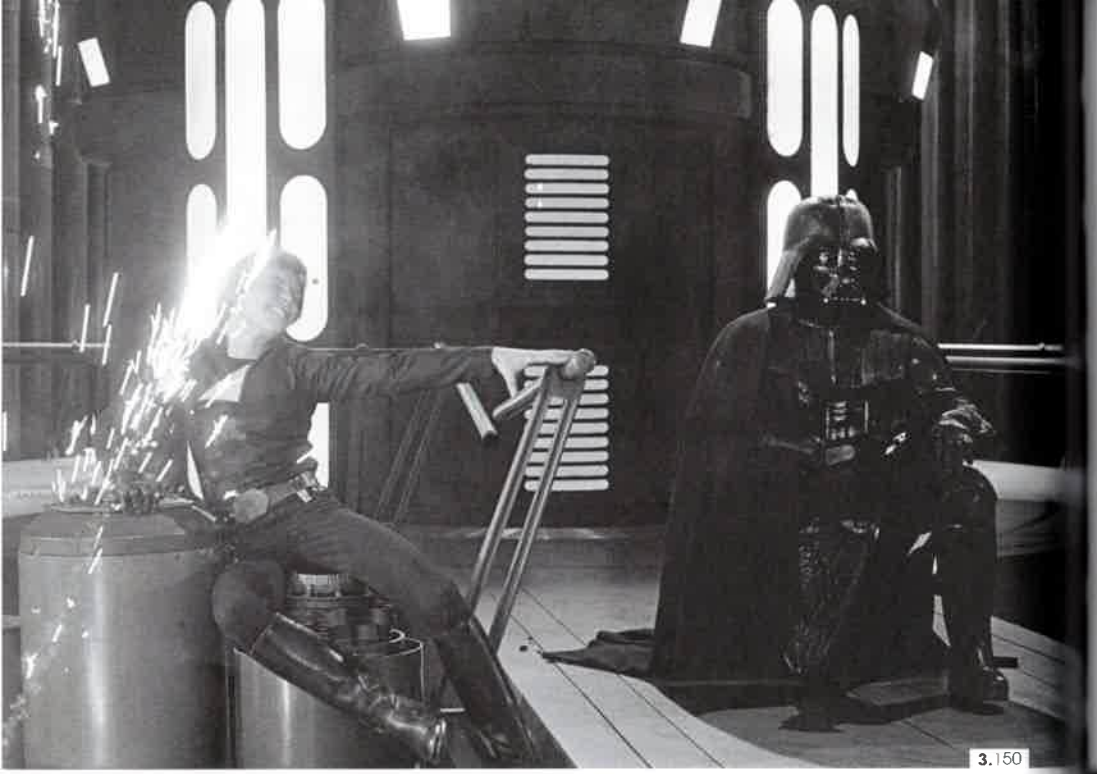
Brown, known for his Steadicam work in Kubrick's The Shining *(1980), was concerned about carrying the large VistaVision camera.*

Garrett Brown / Steadicam Operator However, the small "butterfly" versions of the equipment were brought into play. My initial, private reaction was the usual fear-of-failure, but honor and greed dictated a cautiously optimistic response.

Brown, Muren, and effects cameraman Michael Owens shot the background plates at the Avenue of the Giants in Humboldt Redwoods State Park on June 14 to 16, and at Owen R. Cheatham Grove south of Eureka on September 20 to 23. Each shot had been storyboarded with specific information: number of frames, camera height, vanishing point, speed, and lenses.

Richard Edlund We did what Garrett called "the human cannonball": shooting with the Steadicam at about a frame a second, with him walking at normal speed with a gyro. The gyroscope is on the camera and the pathway is camouflaged over but marked out with positioners at intervals that he could line his eye up to. Over a run of about 400 feet it would represent about a four-second cut. The moves were very slow.

If he would bend slightly to the right, it would take 200 or 300 feet, so he had to think



3.150

differently. We had elevation marks too, so the camera would not go up or down too much, and he had a television camera on it, giving a much wider view than the camera lens, so he could see if the camera was drifting off, which it easily could do shooting at such a slow speed.

Despite Brown's best efforts, there was still shake and bounce in the plates, so these had to be plotted and compensated for, frame by frame, when matched with the foreground figures.

Some foreground speeder bike shots and actions could only be achieved using puppets on bikes. Phil Tippett added rods to the puppets so that they could be moved while the camera was turning.

Phil Tippett The rods allowed us to turn the head and move the body while we were shooting. It was like working in "continuous stop-motion." Depending on the shot, we worked at anything from one to six frames a second. The rods and the animators' hands were matted out in the rotoscope department. We were surprised how easy it was to animate those figures working in continuous motion. It saved an enormous amount of time and gave us a great deal of flexibility. The technique worked so well that we have continued to use it as an alternative to motorizing the puppets. You can do three shots in four different ways in the time that it would take you to program one axis of computer-controlled motion.

3.150 ***Luke refuses to take his father's place beside the Emperor. In retaliation the Emperor unleashes the dark side of the Force upon the Jedi. Vader, still a slave to this power, kneels impassively.***
3.151 ***The Emperor wields this power from his fingertips, like a puppeteer.***

"Your father was seduced by the dark side of the Force. When that happened, the good man that was your father was destroyed."
Obi-Wan Kenobi

Real Mad Scientist Stuff

Ben Burtt was the sound designer on the movie, responsible for collecting, editing, and mixing sounds.

Ben Burtt On *Jedi*, we built our own mixing facility. Now we're going to do the whole thing under one roof. We've got our own unique library. We've now got control of the whole mix. It's going to leave our facility DONE.

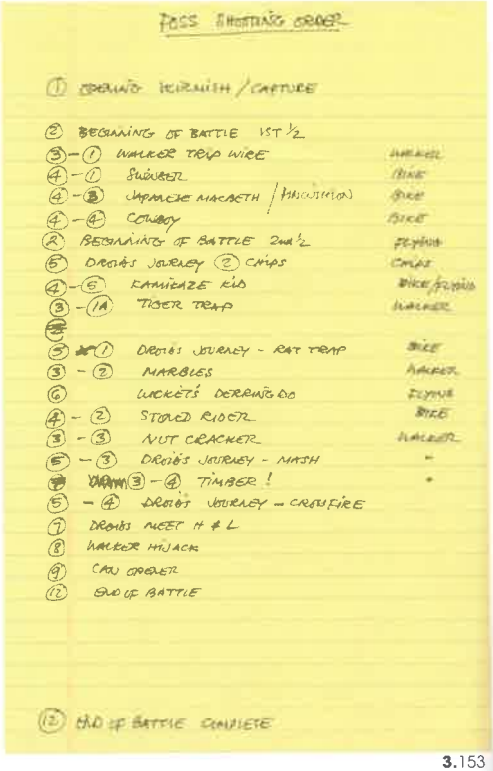
The responsibility got bigger for me. It was a lot more worry. I was not a happy person, much of the time. The high expectations that each film be that much better would add to the reputation proportionately—which was of course a silly goal to feel.

Paul Duncan Was that an internal drive?
Ben Burtt Internal to me. I wasn't treated badly. What was at stake for Lucasfilm seemed to get bigger and bigger.

One of Burtt's major obstacles was to create the Ewok language.

Ben Burtt The best way to invent a language is to steal a language. For the Ewoks, I found this old woman in her 80s from Central Asia, who had had spent all her life in a tribe on the steppes of Mongolia—she didn't speak any English at all. With enough vodka, which is what she asked for, she would tell stories for a couple of hours. I wanted emotion. She wasn't an actress, so I would say, "Tell me a bedtime story in your language and act out the different parts." So, there was motivation for her to put some emotion into it. I made recordings and wrote out phonetically what she said. Actors were brought in to

3.152


POSS. SHOOTING ORDER
1 ORDNG SKIRMISH / CAPTURE
2 BEGINNING OF BATTLE 1ST ½
3 – 1 WALKER TRIP WIRE
4 – 1 SWINGER
4 – 3 JAPANESE MACBETH / MASSACRE
4 – 4 COWBOY
2 BEGINNING OF BATTLE 2ND ½
5 DROIDS JOURNEY 2 CHIPS
4 – 5 KAMIKAZE KID
3 – 1A TIGER TRAP
5 1 DROIDS JOURNEY – RAT TRAP
3 – 2 MARBLES
6 LUCKIES DERRING DO
4 – 2 STOLEN RIDER
3 – 3 NUT CRACKER
5 – 3 DROIDS JOURNEY – MASH
3 – 4 TIMBER !
5 – 4 DROIDS JOURNEY – CROSSFIRE
7 DROIDS MEET H & L
8 WALKER HIJACK
9 CAN CRACKER
12 END OF BATTLE
12 END OF BATTLE COMPLETE

3.153

mimic these sounds in the studio as a guide and eventually I was able to build up the Ewok language.

Burtt sought out Ken Strickfaden, who had made the original working electrical props for Frankenstein *(1931), which had been used in* Flash Gordon *(1936) and hundreds of other films.*

Ben Burtt I had called Strickfaden during *Star Wars* and asked if he'd let me come by. But he was a cantankerous widower in his 80s and wasn't interested in dealing with a young kid who just called out of the blue. At the tail end of *Empire*, I called again but he still wasn't sure. He hadn't in fact seen *Star Wars*, so I said, "I'm going to the Academy tonight to check a 70mm print of Empire. Why don't you come with me?"

3.152 ***Joe Johnston concept sketch for the Endor battle. The idea of diminutive creatures taking down an Empire resonated with Lucas's views of war and human potential.***
3.153 ***This is a list of the "Possible Shooting Order" for the battle sequence between the Ewoks and the Empire. During preproduction, everybody had ideas for the big fight and each gag was given a nickname, although some did not make it into the movie. "Swinger" is when a log swings down and sweeps a trooper off his bike. "Cowboy" is a biker being lassoed and wound around a tree. "Nut cracker" is a walker between squashed by two tree trunks. And "Timber!" is the Ewoks felling a tree onto a walker.***
3.154 ***The stormtroopers may be taller, greater in number, and bear deadlier arms, but the Ewoks have the advantage of being creatures of these woods.***

3.155

"Hollywood can't get a grasp on what children want in movies because Hollywood is too cynical. Both Steven Spielberg and I have a very acute sense of the wonder of telling stories to children. To us, making films for children is as important and significant as those movies that are 'ART.' Our films serve society as much as artistic movies do."

George Lucas

He had never heard or seen anything like it. We got in my car and he said, "Let's go back to my lab!" I had the Nagra in the trunk with me, so we stayed up really late that night as he ran all his equipment and I recorded it. He had the real mad scientist stuff set up in an old carriage house. He ran the spark generators and Jacob's ladders, with sparks jumping across the room from one thing to another. It was just like you'd imagine the Frankenstein lab! Those electrocution effects are what's used for the Emperor's bolts.

Grandeur and Awe

George Lucas In *Star Wars*, the battles in space were faked. There were only one or two ships in each shot, and there was no continuity between shots—a ship couldn't fly from one shot into another. The ships moved slowly, and the moves were simple.

Jedi was the hardest of the three films, technically and logistically. Each shot has 30 or 40 ships, they're all moving continually between shots, and their moves are very complicated. This is what I wanted the first film to be, and I had to see if we could accomplish it.

Joe Johnston On *Jedi* we have probably already done more storyboards than on any other show. We have done probably 2,500 storyboards. We'll end up using maybe 500, but we have done some sequences over and over—three or four times.

George is really the designer, with a capital D. He's influencing the look of the films by what he picks from our designs. He gives people a lot of freedom and really uses input from others. That's the thing that makes it such a pleasure to work for him. I don't think there are too many filmmakers who have their egos under such control.

Ken Ralston George took all of these unrelated boards and made sequences out of them, even though there was no inherent continuity and each board was different from the next. Then the storyboard artists went back to work and began refining the sequences.

We shot our videomatic version of the space battle, matting in ships against little drawings of backgrounds, and really funky cardboard cutouts of things. You could see the sticks in the shots. We did our own cut, and our own sound effects for it, just faking it. It was fun doing that because it didn't have to be as precise and as time-consuming as the real shots had to be.

George took all that material and cut it around the live-action sequence he already had. Based on that, we set up the real models and started shooting away.

While Lucas was working on the Fine Cut of the movie, he recut the space battle

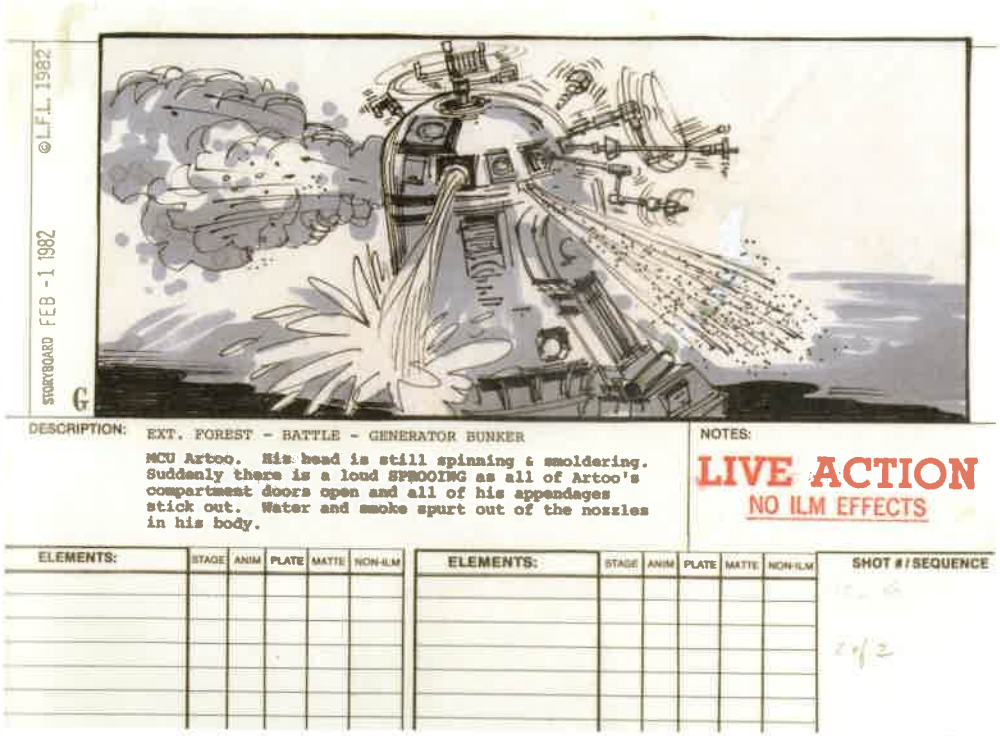
3.155 ***This Rodis-Jamero sketch explains the "Marbles" gag, where the Ewoks roll logs down a slope and the walker loses its footing.***

3.156 ***On the Endor miniature, chief model maker Paul Huston, model maker Larry Tan, and Barbara Affonso set up the log rolling shot.***

3.156

3.157

3.158


©LFL 1982
STORYBOARD FEB -1 1982
G
DESCRIPTION:
EXT. FOREST - BATTLE - GENERATOR BUNKER
MCU Artoo. His head is still spinning & smoldering. Suddenly there is a loud SPROOING as all of Artoo's compartment doors open and all of his appendages stick out. Water and smoke spurt out of the nozzles in his body.
NOTES:
LIVE ACTION
NO ILM EFFECTS
ELEMENTS:
STAGE
ANIM
PLATE
MATTE
NON-ILM
ELEMENTS:
SHOT # / SEQUENCE

3.159

action. On November 22, the ILM crews were informed that almost 100 visual effects shots would be affected.

Ken Ralston George threw out about 40 shots of mine and 30 or 40 of Richard's. It all added up to about 250 ships we'd shot from scenes we'd been working on, all this material, was just tossed out and we couldn't use them on other shots. We all went out and got loaded.

3.157 ***Two stormtroopers have the drop on Han and Leia, but as Han turns, Leia fires. Two cameras capture the close-up action, with Lucas (standing left) and Marquand (foreground left) watching.***
3.158 ***Han and Leia coming under fire as they try to gain entry to the bunker and turn off the shield generator.***
3.159 ***The storyboard by George Jenson of R2-D2 sputtering and overloading. C-3PO laments: "Why did you have to be so brave?"***

Once George got his hands back into it, the movie went his way. He wants a real feeling of grandeur and awe, and is trying to get a much bigger sense to the size of these things.

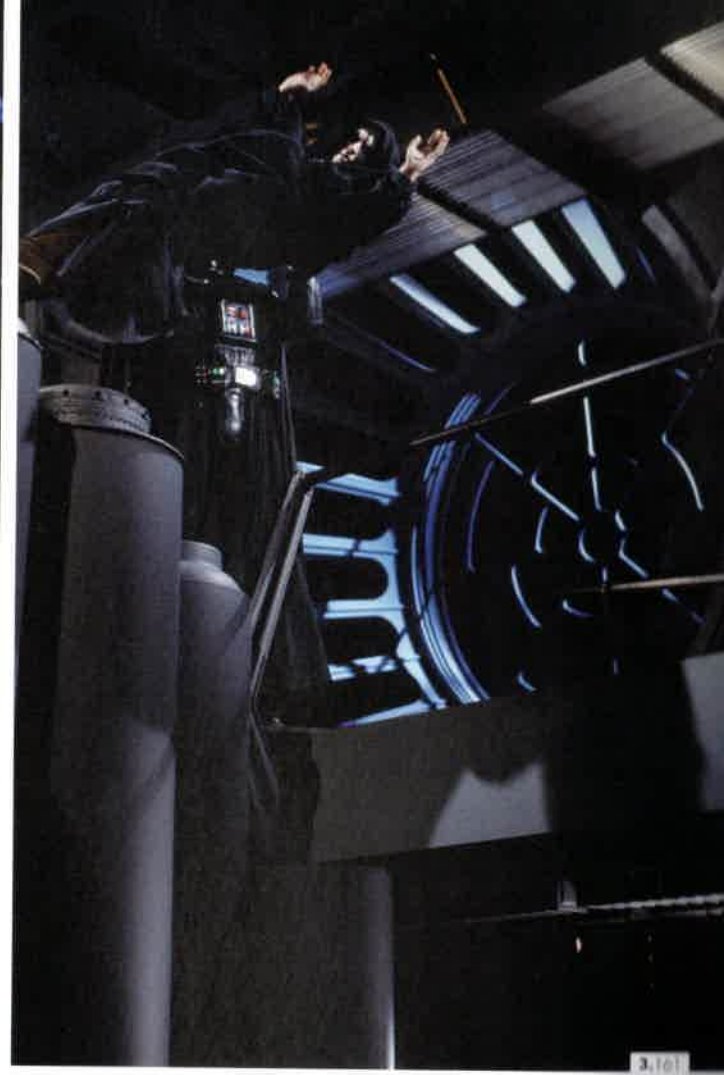
To lift morale, ILM production supervisor Rose Duignan arranged an impromptu Thanksgiving party of pizza and Chianti in the time between the day and night shifts.

Patty Blau / Production Coordinator George walks into the room and it's like, "Oh my God! What must he think?" He was pretty cool and joined the party.

Bonfire

Composer John Williams arrived on November 2, while Lucas was working on the Fine Cut of the film, and spent two days spotting the film with Lucas. Lucas began to make changes.

3.160



3.161

The first major decision, on November 18, was to remove the sandstorm scene after the rescue of Han. Lucas needed the audience to know that Luke has a mechanical right hand, since this is pivotal for the climactic scene in the Emperor's Throne Room, so a short insert of Luke in the X-wing cockpit gloving his hand was made on December 20.

At the end of The Empire Strikes Back *Luke links telepathy with Leia, and also with Vader. In the early* Jedi *scripts Lucas had made extensive use of telepathy, to establish that Luke and Vader were connected, and also to hint that Vader could be turned away from the dark side. To this end, Lucas wrote and filmed a small scene near the beginning of the movie where Luke is warned by Vader, Luke gives his new lightsaber to R2-D2, and then sends the droids off to Jabba's palace.*

The exteriors of C-3PO and R2-D2 on the road to Jabba's Palace were filmed in Death Valley on December 11. The scene inside the cave where Luke, building his lightsaber, is warned by Vader, and then puts the sword inside Artoo, was filmed on December 20.

Howard Kazanjian You left that scene in the Death Star docking bay with Vader in Luke's arms. A concern came to George that the audience is going to think Darth Vader didn't die and he is coming back. So we have a new scene that will go in just before we have the Ewok celebration where we pan down from the sky, and we cut to Luke who puts a torch to a bonfire. And on the bonfire is Darth Vader.

The bonfire scene was shot at the Skywalker Ranch the evening of December 20 under heavy rain and directed by Marquand. A close-up of Vader in the fire was needed, which was filmed on January 4, 1983. Then Mark Hamill returned to Skywalker Ranch

3.160 ***"Now, young Skywalker, you will die," declares the Emperor. Darth Vader's cold black mask begins to show signs of budding humanity.***
3.161 ***Vader lifts the Emperor before hurling him to his destruction.***

DESCRIPTION: EXT. FOREST - HIGH ANGLE - DAYTIME

The landing platform & the dish sit in the clearing in the forest. Explosions are occuring on the dish; the dish erupts in a giant blast.

NOTES:

Same angle as Rebel POV in MF 9.

This shot cuts to RA 1.

ELEMENTS:	STAGE	ANIM	PLATE	MATTE	NON-ILM
Forest				X	
Explosion - Stock					

ELEMENTS:	STAGE	ANIM	PLATE	MATTE	NON-ILM

SHOT # / SEQUENCE

MF 24

FRM COUNT | PAGE #

3.162

on Sunday February 27 to do a close-up in front of the bonfire, under the direction of Ian Bryce. That was the final shot of the movie.

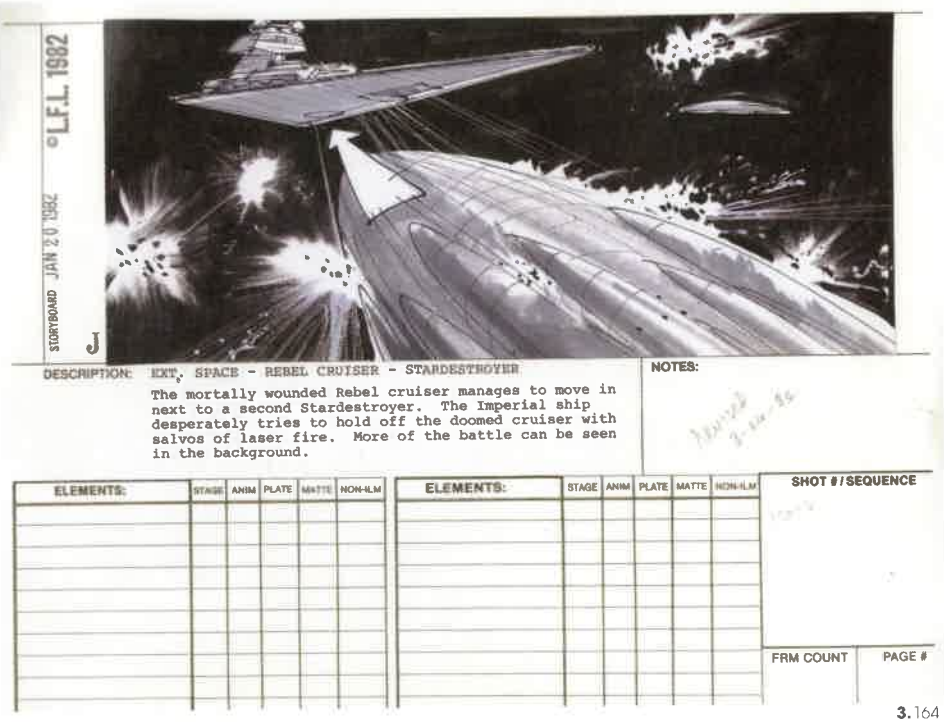
At the end of January, John Williams recorded the score in London.

George Lucas John is one of the key elements of the movies — they improve enormously once the music is put into them. Six hours and 15 minutes' worth of films, and you're talking about maybe five and a half hours' worth of music. It's the underpinning, a grease that each movie slides along on and a glue that holds it together so that you can follow it. There's always been a scene or a moment in which the music connects so strongly with the visual that it sends shivers up my spine every time I see it. It's happened in all three pictures. Johnny's always gotten that moment for me.

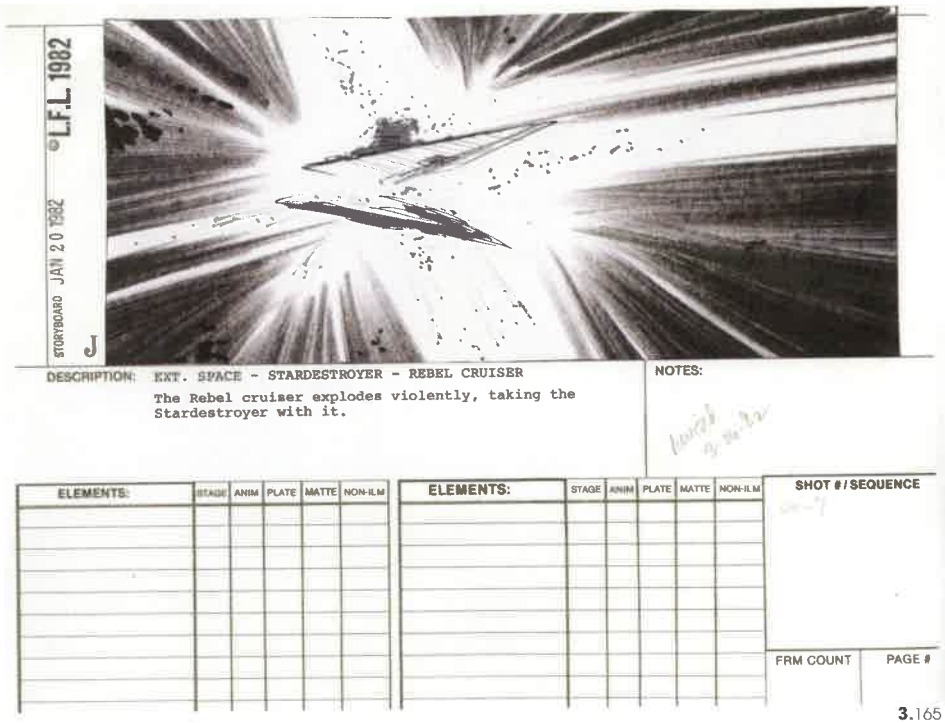
SB 19

When Lando realizes that the Death Star shield is still up, he aborts the attack and the Rebel fleet turns to find the Imperial fleet waiting for them. Storyboard SB (Space Battle) 18 shows the TIE fighters and interceptors swarming towards them, with the Imperial fleet behind. SB 19 shows the reverse angle and the Rebel fleet coming towards us, the TIE fighters breaking up the fleet, and the Death Star and Endor in the background. Those involved in creating it considered it the single most complex shot in the movie.

3.162 ***The shield generator is destroyed, freeing the Rebel ships to access the Death Star.***
3.163 ***The Princess and the Pirate.***


©L.F.L. 1982
STORYBOARD JAN 20 1982
J
DESCRIPTION: EXT. SPACE - REBEL CRUISER - STARDESTROYER
The mortally wounded Rebel cruiser manages to move in next to a second Stardestroyer. The Imperial ship desperately tries to hold off the doomed cruiser with salvos of laser fire. More of the battle can be seen in the background.
NOTES:
ELEMENTS: STAGE ANIM PLATE MATTE NON-ILM
ELEMENTS: STAGE ANIM PLATE MATTE NON-ILM
SHOT # / SEQUENCE
FRM COUNT
PAGE #

3.164


©L.F.L. 1982
STORYBOARD JAN 20 1982
J
DESCRIPTION: EXT. SPACE - STARDESTROYER - REBEL CRUISER
The Rebel cruiser explodes violently, taking the Stardestroyer with it.
NOTES:
ELEMENTS: STAGE ANIM PLATE MATTE NON-ILM
ELEMENTS: STAGE ANIM PLATE MATTE NON-ILM
SHOT # / SEQUENCE
FRM COUNT
PAGE #

3.165

3.166

As on the previous films, each model element remains still in front of a blue screen as the moving computer-controlled camera photographs it. The operator programs the camera moves using a joystick.

Ken Ralston When you are programming by joystick, you are looking through the reflex viewfinder, which has a special grid or field chart used to position the models properly in the frame. These grids or field charts correspond to the grids we have printed up for the layouts that we use to choreograph the movement within a shot. There's also an identical grid in our Movieolas, so we can accurately compare the photographed action with the original layouts.

Each element is shot first on black-and-white film and then several are stacked, one on top of another, in a Movieola to see how they work.

Ken Ralston SB 19 required 70 individual pieces of film. All of them had to be worked out individually. You load up the Movieola and, "No, that sync doesn't work," so you retard something for five frames... "No, that's not quite it." You just play with it like that. It takes a long time.

You can only stick about five pieces of film in a Movieola at any one time, so you must figure out what your key elements are and work with them. Finally, you just cross your fingers when it all goes through the optical.

When you get the shot back, you might see that a ship really doesn't work in a given position, so you move it. While Bruce Nicholson's

"Star Wars is George's opera. It's the greatest piece of mythology of the 20th century. It was like directing Wagner. Everything, the characters, the story, are already there, except in our case Wagner was still alive, sitting in the front row."

Richard Marquand

3.164–165 ***In these amazing storyboards by Joe Johnston a mortally wounded Rebel cruiser rams a Star Destroyer and causes a massive explosion. The idea did not make it into the finished film.***
3.166 ***The Executor's knifelike descent into the Death Star (as drawn by Joe Johnston).***

3.167

3.168

optical department gave us the freedom to reposition any element anywhere we want, it complicated things. So in a shot with 70 elements, the instruction sheet also has information on repositioning the ship, say five fields north and two-and-a-half fields to the right. And each element can have such information. It gets very complicated.

Not only is there a fleet of ships out there, but also lasers shooting and flak blowing up—and it's all moving, so the star fields are also moving. I haven't even mentioned the problem of ships crossing other ships. I left that job for visual effects editor Bill Kimberlin. We would go over it together, and I would tell him who was crossing in front of whom. It got pretty confusing.

The opening crawl had been rewritten and approved.

Ken Ralston Shooting that crawl is actually one of the hardest things on these shows. The artwork is only about four feet long and maybe a foot wide. The camera is low to the ground and we use a tilting lens to eliminate the focus problems. Everything has to be lined up just perfectly and you spend days running through tests. Every little blemish shows up. Any little bump, any little movement of the camera is going to screw up this big 2,000-frame-long take. Pure torture.

Don Dow completed the fourth version of the main title and opening crawl on the last day of February, the final day of filming. Bruce Nicholson and his optical department still had to finish compositing the movie.

3.167 ***Anakin Skywalker (Sebastian Shaw), free of the Emperor and his own dark side, faces Luke—his son. "Just for once," he says. "Let me look on you with my own eyes." He looks kindly at his son.***

3.168 ***"I can't leave you here," Luke tells his father. "I've got to save you." His father replies, "You already have, Luke."***

3.169 ***Darth Vader is no more. The Jedi within him has returned, and he is Anakin Skywalker once again. Anakin's eyebrows were removed for the 2004 DVD release, as shown here.***

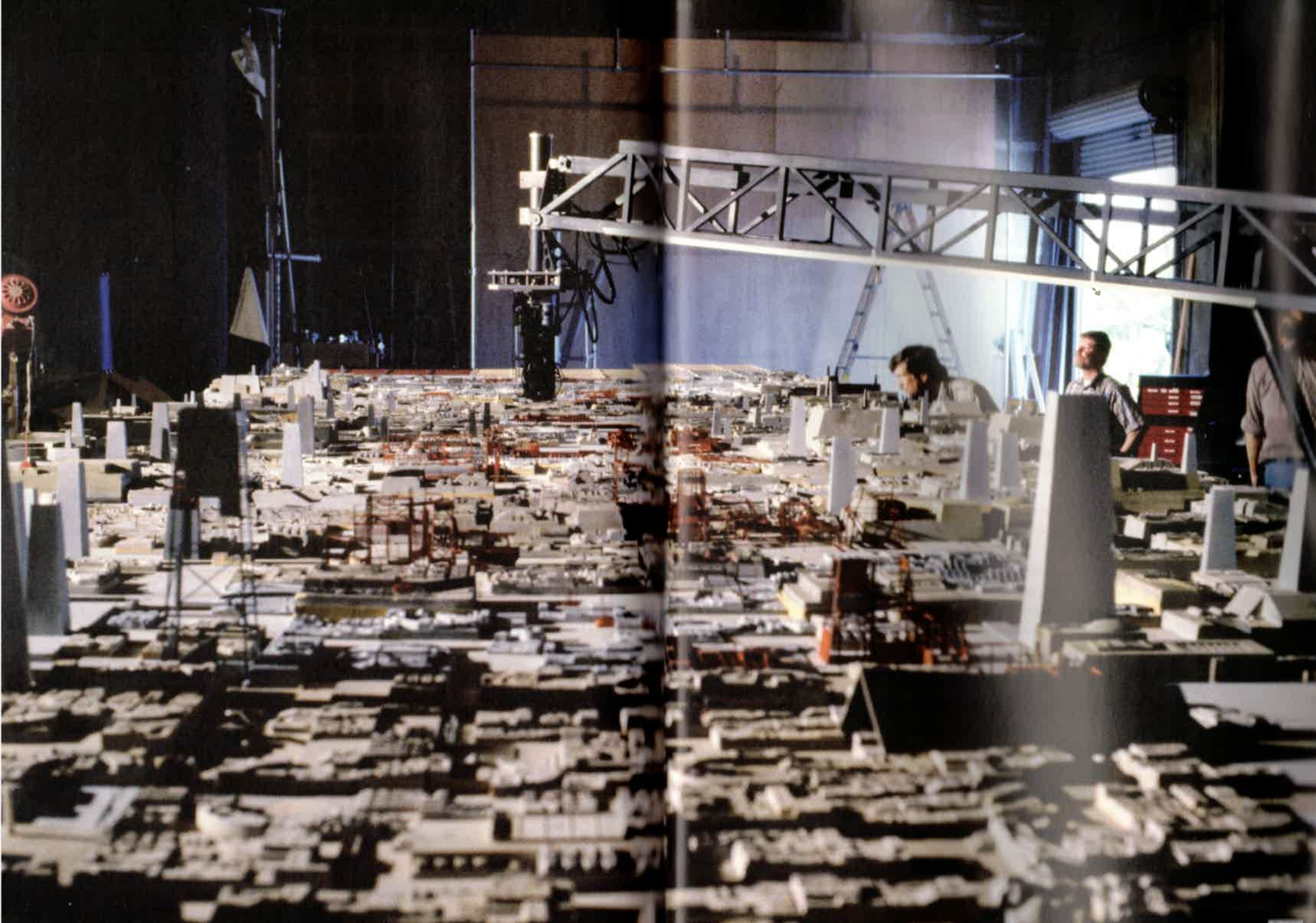
Accept It

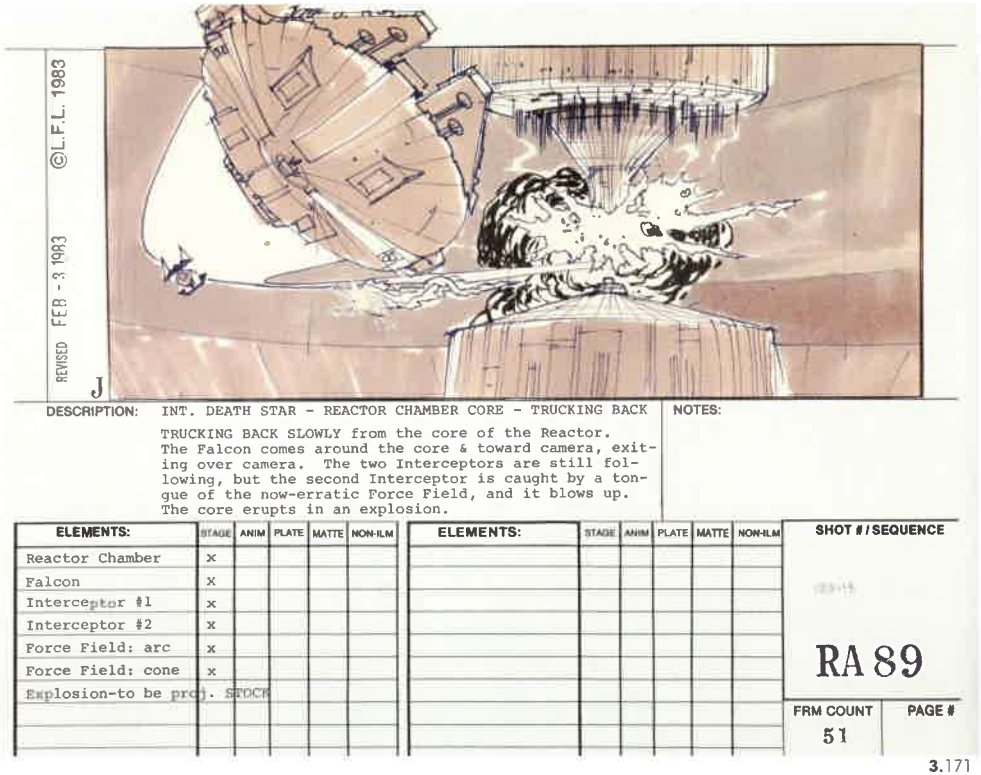
George Lucas You have the light side and the dark side in you. Your job as a human being is to try to keep those things in balance, so you don't go all over the dark side. It's not possible to go all the way over to the light side, so people struggle to keep on the light side, because it's harder. That's what a Jedi is. A Jedi is someone that's pushing the light side as far as they can.

It's not one thing or another. It's like an applause meter. If you're turning to the dark side, then the applause meter is going over that side. But if you can control your emotions, say, "This is the Force's will. This is natural. You can't do anything about it," and just accept it, then you can get back to the light side. Otherwise, you'll be in pain forever.

Obviously, there are people that just do the easy thing, and the easy thing is to be angry, which turns to hate. It's not an active thing; it's a passive thing. Being angry with somebody is a passive thing. You have to work not to be angry, and if you don't work at it, you'll

3.169

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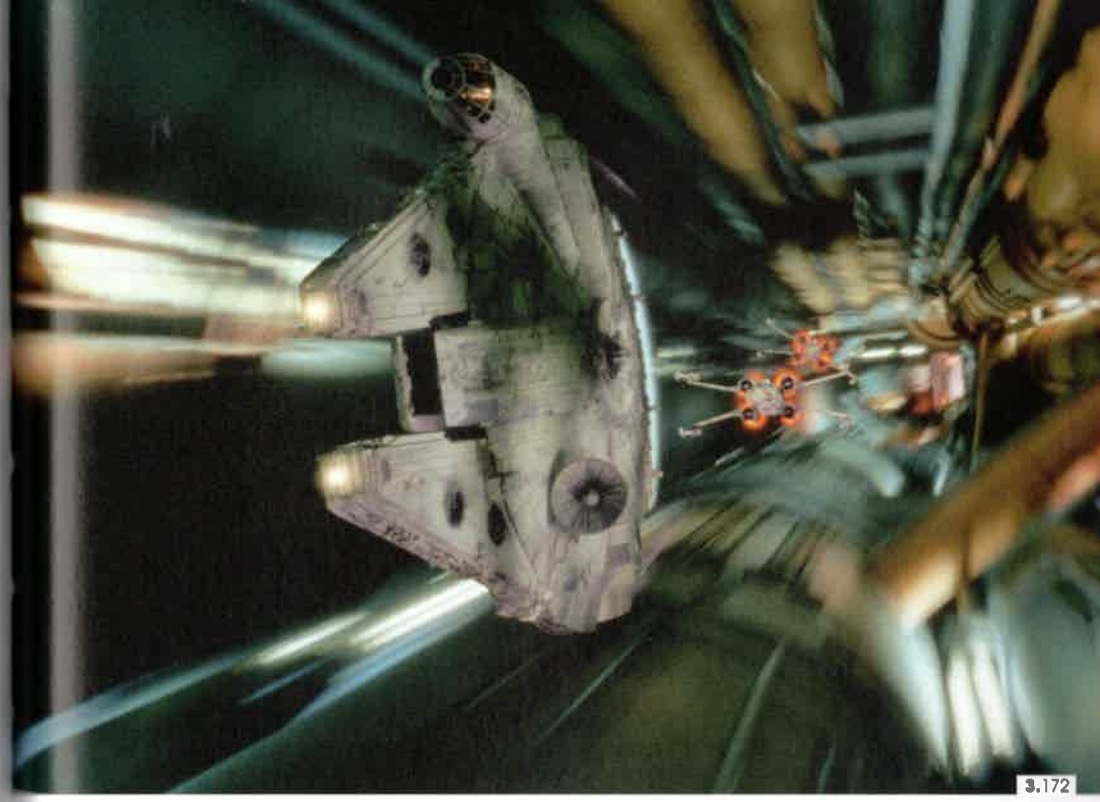
DESCRIPTION: INT. DEATH STAR - REACTOR CHAMBER CORE - TRUCKING BACK
TRUCKING BACK SLOWLY from the core of the Reactor. The Falcon comes around the core & toward camera, exiting over camera. The two Interceptors are still following, but the second Interceptor is caught by a tongue of the now-erratic Force Field, and it blows up. The core erupts in an explosion.
NOTES:
ELEMENTS: STAGE ANIM PLATE MATTE NON-ILM
Reactor Chamber x
Falcon x
Interceptor #1 x
Interceptor #2 x
Force Field: arc x
Force Field: cone x
Explosion-to be proj. STOCK
ELEMENTS: STAGE ANIM PLATE MATTE NON-ILM
SHOT # / SEQUENCE
RA 89
FRM COUNT 51
PAGE #

3.171



3.172

just be angry the rest of your life. Bitter, angry, and of course that leads to suffering—it's the bad side.

On the other side, you have to be diligent all the time, like a Buddhist monk or a priest, to forgive and accept the fact, and turn the other cheek.

That's one of the reasons why you can't become attached to people or things, because that's the way to selfishness and that's also the way to get angry. You have to be able to lose them and realize that's the nature of life. Nobody lives forever; nothing is perfect.

Paul Duncan In terms of Luke's story, he loses his aunt and uncle. He loses Ben. He loses Yoda, and then at the end, he loses his father. This is not a happy-go-lucky story, but at the same time, you can see that he's grown up, he's matured, and he has become an adult. He has become somebody who is self-aware and can deal with his life.

George Lucas In the first film he is on the verge of losing his aunt and uncle. He is growing up.

3.170 ***The Death Star surface being surveyed and worked in detail by Richard Edlund (crouching), with effects cameraman Bill Neil behind him. Lorne Peterson: "The color palette was a bit more adventurous. There were clusters of red-orange scaffolding and girders dotting the artificial landscape, inspired by the 'international orange' hue of the Golden Gate Bridge, not far from ILM."***

3.171 ***In this storyboard, the Falcon blasts the core, and as the core explodes, it destroys one of the pursuing TIE interceptors.***

3.172 ***X-wing pilot Wedge knocks out the power regulator on the north tower.***

He's 18, 19. He wants to leave and go off and follow his destiny, which is a kind of death.

He's sad about his aunt and uncle when they are killed by the stormtroopers, but as Ben says to him, he couldn't have made any difference. If he'd been there, he'd have been killed too. So this is a rougher departure than he thought, but it's the one that he was contemplating and the one that he was willing to accept, that for him to go and have his life he had to separate from his caregivers. So, he did that.

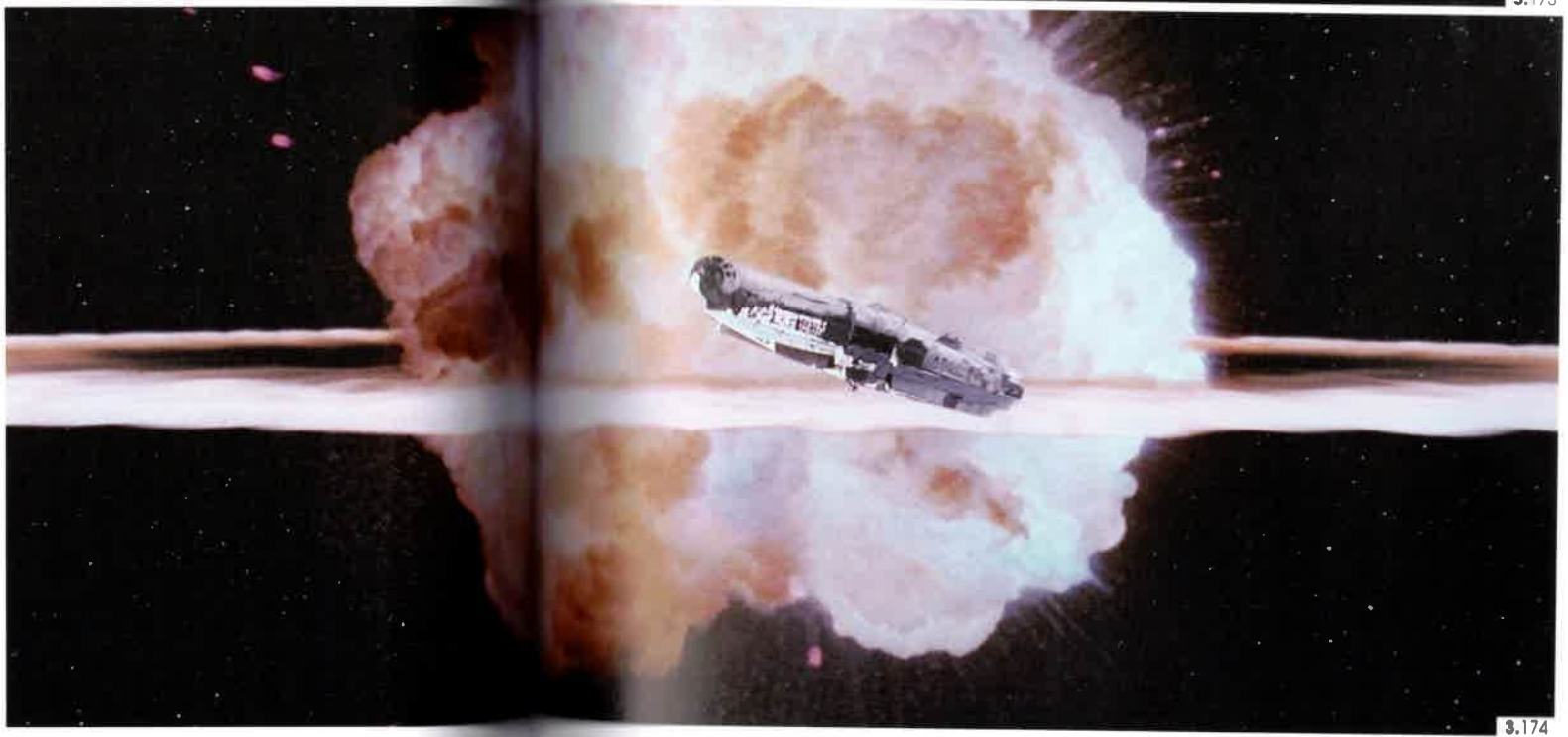
Paul Duncan Which is the beginning of the hero's journey.

George Lucas Right. When he loses Ben, he freaks out. He's depressed and all the things that you would be. But Ben has put that idea in him that things happen naturally, and there's also this other thing that's never explained, which is that he allowed himself to be killed. He didn't really die. He disappeared. There's more to this than just a death. Later on in the movie, Luke hears Ben say, "Use the Force!" It mitigates that loss a little bit, because he knows Ben's somewhere and that something's going on.

When Luke sees that Yoda is dying, he's ready to accept the situation. He's able to let Yoda die without falling apart. When it's his father, it's sad, but he's learned to allow death to enter his life and accept that nothing goes on forever. It's the reality you have to accept.

Paul Duncan Once you see the whole story, it makes sense and it's incredibly moving. I think on the landing platform on Endor, when Vader says, "It's too late for me, son," this is the first time he calls him "son," and it's the moment when Vader becomes human again.

3.173



3.174

3.173–174 ***The death of the Death Star II. Richard Edlund used one of the explosions filmed at the San Francisco Armory for*** **The Empire Strikes Back** ***for when the space fortress goes nova. The ring was added for the 1997 Special Edition.***

3.175

George Lucas That's right. The point is, his son saved him. His son saved him by doing the very thing that Vader couldn't do. Luke wouldn't turn to the dark side, and unfortunately, that's what Vader did.

Paul Duncan He couldn't accept death.

George Lucas Anakin wanted to save his wife, but it wasn't possible except with sort of black magic. The dark side made him feel all-powerful, and all-powerful means "I can do whatever I want, I can be selfish. If I want to save my wife out of selfish reasons, I can do that." Even though he couldn't, because she died.

It's a war between selflessness and selfishness.

Luke is not trying to get some magic potion. He does not accept the Emperor's offer of "Come to the dark side, and you can be all-powerful." When Vader see's his son willing to give up his life to save him — "Kill me. I am not going that way no matter what." — that is what turns him. It is the end of Vader's journey to the dark side.

"I come across so many people who are basically lost, and all they need is that kind of inspiration to say, 'Don't let all this get you down. You can do it. You may have to overcome a lot of fear, and get up a lot of courage, sometimes to do even the simplest things, sometimes just to get up in the morning. But you can do it. You can make a difference.'"

George Lucas

The Last Chapter

George Lucas It's always a race to the end.

After a preview on April 9, 1983 at the Northpoint Theater in San Francisco, Lucas made a few small changes and deleted one scene.

Ben Burtt I liked the scene where Luke is building his lightsaber and his father contacts him with telepathy: "Luke, join me." Too bad it was cut.

On Wednesday, May 25, 1983 Return of the Jedi *opened. The final cost was $42,675,038.*

Howard Kazanjian After doing about $46 million the first week, we knew that we would make our money back shortly.

It would go on to make $475 million worldwide.

George Lucas *Star Wars* is a book. I look at the movies as three chapters in a book.

3.176

3.175 ***"Did he blow up in the Death Star, or did Luke take him, or what happened to him?" Editor Duwayne Dunham and producer Howard Kazanjian called attention to this blind spot in the narrative. Lucas agreed and dispatched Mark Hamill and a second unit to Skywalker Ranch, where on December 20, 1982, they filmed the funeral bonfire for Darth Vader.***

3.176 ***The celebration was a moving matte painting by Frank Ordaz and Chris Evans, with help from Automatte cameraman Neil Krepela, while Dennis Muren shot the blue-screen elements of the Ewoks dancing.***

I have made the last chapter and put the book on the shelf. Whether or not I'm going to write another book, I have to decide. This book practically killed me. I didn't know after I did the first chapter if I could finish the book or not.

I was ready to quit then, but I kidded myself into thinking that if I stopped directing, it would be like quitting. I thought I could just oversee it, but it didn't work that way. *Star Wars* is so uniquely my vision and so incredibly complicated to do that I ended up having to get involved.

After *Jedi* I said, "I'm going to maybe do prequels and tell the back story." But it was way too big. It's Kurosawa. It's big battles, things like Yoda fighting—a lot of stuff that I just didn't have the power to do. I didn't have the technology. I didn't have the money. It's a whole leap up.

Somebody asked, "But what about sequels?"

And I said, "It would be amusing to make a movie with Mark and Harrison and Carrie when they're 80, and have them be old people. That intrigues me." But that was about as far as it went.

Walnut Tree

George Lucas I am burned out. I was burned out a couple of years ago, and I've been going on forward momentum ever since. *Star Wars* has dominated my life, sort of grabbed it and taken it over against my will.

Lucasfilm was created to serve me, but it's turned out the opposite. I serve it. When I was in film school, I had a dream of having my own company of 100 people, to have facilities and talented people available to me so I could make the movies I wanted to make without considering the marketplace. The reality is that I have a company of 313 people depending on me. I've told them, "I'm not going to make any more hit movies for you. I'm not going to carry this company on my back anymore."

I definitely would give back the success or trade it, if it hadn't been for the joy that some people have gotten from *Star Wars*—that's the valuable part. That part is worth whatever I had to pay. Now I've done my little bit and I can get some time to myself. I hope I can get back some of the joy I managed to put out there.

George and Marcia Lucas made their divorce public.

***San Francisco Chronicle* / June 15, 1983**

George and Marcia held hands as they made the startling announcement. The split may be friendly, but it will also be complicated, with at least $35 million in community property at stake.

Much of the community property was tied up in company assets, so Marcia accepted annual payments in their divorce settlement across the next ten years. George and Marcia shared custody of their daughter Amanda.

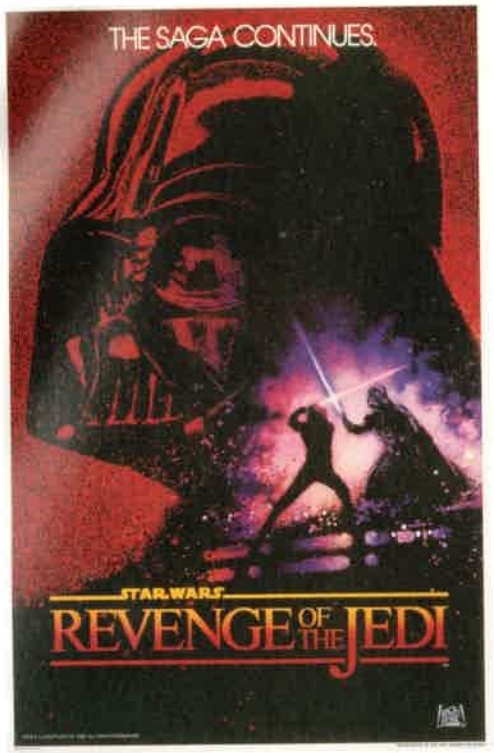
George Lucas It was the emotional equivalent of hitting that walnut tree. For a whole year I was out of commission, trying to figure out what went wrong. I went through a huge emotional upheaval. All the structure I had built fell apart.

3.177

3.178

3.177 ***This group shot was taken on January 21, 1982, at Elstree Studios in London. Back row: Billy Dee Williams, Carrie Fisher, Mark Hamill. Middle row: Debbie Dixon, Peter Mayhew, Harrison Ford, Anthony Daniels. Front row: Malcolm Dixon, Kenny Baker, George Lucas, Richard Marquand, Warwick Davis.***

3.178 ***The heroes together one last time: Lando Calrissian, Leia Organa, Luke Skywalker, Chewbacca, Han Solo, C-3PO, Paploo, R2-D2, and Wicket.***



3.179

3.179 ***This US one-sheet advance poster for* Revenge of the Jedi *(1982) by Drew Struzan became an overnight collector's item when the film title was changed mid-December 1982. Lucas explained: "Jedi don't take revenge."***
3.180 ***Noriyoshi Ohrai's Japanese poster (1983) captures the childlike wonder of* Star Wars.**

It awakened me to many things. I tried to reorient my life. It was a difficult, but I think necessary, growth experience. I got very close to my daughter and to understanding what some of the more important things in life are.

The Learning Phase

George Lucas The entire period from 1983 to 1989 was focused on getting myself out of debt.

Lucas adopted two more children: his second daughter, Katie, in 1988, and his son Jett in 1993.

George Lucas Raising kids is the most important thing in life. Kids give you something you can't get from any other recognition or creative endeavor. You feel very aware this is what life is about.

I have a tendency to be drawn toward young people. They're more impressionable. They're in the learning phase. They're more open. Talking to them, you can have more impact. I'm interested in the future, basically, and the future is kids.

When I was eighteen and had that automobile accident, that was the end of the first part of my life. I made a transition into film. I always had a feeling that in 20 years I would be making another transition. So, here I am, 20 years later.

I have no idea what I want to do for the next twenty years. I have no idea what my destiny is.

3.180

Acknowledgments

Publisher Benedikt Taschen was gracious enough to give me my head on this project, and everyone at TASCHEN has worked tirelessly to make this book the best that it can be, so I thank you all. For help with the text, I'd like to thank the irrepressible (in a good way!) F.X. Feeney.

The publication of a book like this is only possible if a large number of very nice people around the world work tirelessly and selflessly for years, so I would like to thank: Sierra Dall and Colin Cantwell; Anahid Nazarian at American Zoetrope; Françoise and Douglas Kirkland; Julie Heath at Warner Bros.; Roni Lubiner and Jessica Taylor at Universal; and Stacey Lynn and Dino Everett at USC.

At Disney Worldwide Publishing Daniel Saeva, Angela M. Ontiveros, Stephanie L. Everett, and Ashley W. Leonard guided me through the process.

It was no hardship to visit Lucasfilm at the Presidio in San Francisco to look through all the original photography with the help of the Asset Management team: Tim Mapp, Nicole LaCoursiere, and Kelly Jensen. Michael Siglain, Frank Parisi, Troy Alders, and Samantha Holland at Lucasfilm Publishing made me most welcome and made sure the project ran smoothly. At the approval stage it was all hands on board at Lucasfilm with everybody lending their expertise and knowledge to make sure it was as error-free as possible, and for that I'd also like to thank: Chris Argyropoulos, Mike Blanchard, Leland Chee, Lynne Hale, Pablo Hidalgo, J. Schulte, and Phil Szostak.

The original concept art, storyboards, and production documents are housed in various archives on the Skywalker Ranch in the wilds of Marin County. Kimberley Mathis, Aileen Sweeney, and MacKenzie O'Brien made me feel very welcome at the Inn. Liz Stanley, and Katharine Allen kept me locked up in cold storage to go through the production documents, but they let me out occasionally to have lunch. Laela French, Kathy Smeaton, Alina Campbell, Adele Barbato, and Nicole Manis gave me the time and space to go through all the concept art and storyboards, while Miki Bulos and Jo Donaldson kept me underground with filing cabinets and boxes full of documents and clippings.

It was a joy to occasionally bump into Ben Burtt, who was always full of fascinating stories, and he kindly allowed me to interview him for this book.

Over the course of the past two years, Connie Wethington and Kristine Kolton in George Lucas's office have made sure that I had full access to everything I needed on the Ranch.

When I started working on the book, my first emotion was joy mixed with dismay, because I felt that so much had been published on *Star Wars* that I could not possibly add anything more to the scholarship that had gone before me. After about a year, it dawned on me that what really fascinated me was the creation of *Star Wars* and the journey that George Lucas underwent. I wanted to see *Star Wars* from George's point of view. Often we know the who, what, where and when, but we do not know the "why." George very kindly agreed to talk about the "why" of *Star Wars* for three days, and these conversations form the nucleus of the book.

Dedication

In 1977, late May, I had just turned 13, on school holiday, at home, sitting on the carpet, eating baked beans on toast, watching the BBC news at midday. At the end of the broadcast was a report on the hullabaloo surrounding a new movie sweeping America. As well as footage of long queues in front of cinemas there were clips from the movie. I sat there transfixed, sitting on the carpet, cold baked beans on soggy toast, as geometrical black ships swooped and tumbled as they fired laser beams at a sleek flying saucer. I was hooked.

From that moment on, through the summer and fall of 1977, I searched for and collected every scrap of information I could about *Star Wars*, and the first day it was on at my local cinema, Sunday January 29, 1978, I begged my father to drop me off four hours before the first showing, so that I could have a chance of getting a seat because surely this was going to be the biggest thing to hit Nuneaton since *Ben-Hur*, or even *Gone with the Wind*. I walked around to the back door and there was not another soul to be seen on that cold, wet winter's day. Eventually I paid for my ticket, I sat, it went black (the true, true black of the cinema before health and safety guidelines forced an almost black upon us), the opening line—"A long time ago in a galaxy far, far away"—then... BANG! Title, music, spaceships. The cold and wet melted away, and I was exactly where I wanted to be.

Although I did not know it then (how could I?), *Star Wars* opened my mind to future possibilities, and started me on a direct path to the here and now of my life. For this reason this book is dedicated to my 13-year-old self, and all our 13-year-old selves.

I would like to dedicate this edition to my late friend F.X. Feeney, who helped write this book. F.X. lit up a room with his humor, his compassion, and his intellect. He made you feel good about the world. He was everybody's best friend, and he was certainly mine.

Credits

Lucasfilm hired unit photographers to take stills on set, as well as "special photographers" to do magazine shoots, poster shoots, and formal portraits. Their work forms the basis of this book, and I'm happy to credit them here:

Star Wars (1977): John Jay (1st Unit), David Steen

The Empire Strikes Back (1980): George Whitear (1st Unit), Terry Chostner (Miniature and Optical Effects Unit), and Richard Blanchard, Murray Close, Douglas Dawson, Lynn Goldsmith, Irvin Kershner, Gary Kurtz, Nancy Moran, Mark Sennet, David Steen, Knut Vadreth, Charles Wessler

Return of the Jedi (1983): Albert Clarke (1st Unit: UK), Ralph Nelson, Jr. (1st Unit: US), Terry Chostner, Roberto McGrath, Kerry Nordquist (Miniature and Optical Effects Unit), and Patty Blau, Frank Connor, Douglas Dawson, Louis Friedman, Miki Herman, Gary Kurtz, Barbara Lakin, Bob Penn, Charlie Wessler

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A.1 The Empire Strikes Back *(1980)*: *Mark Hamill, George Lucas, Carrie Fisher, and Harrison Ford.*

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Hohenzollernring 53, D-50672 Köln
www.taschen.com

Editor Paul Duncan/Wordsmith Solutions
Art Direction Andy Disl and Birgit Eichwede

Printed in Bosnia-Herzegovina
ISBN 978-3-8365-8117-2

A.

THE *STAR WARS* ARCHIVES

The definitive exploration of the original trilogy

Star Wars exploded onto our cinema screens in 1977, and the world has not been the same since. After watching depressing and cynical movies throughout the early 1970s, audiences enthusiastically embraced the positive energy of the *Star Wars* galaxy as they followed moisture farmer Luke Skywalker on his journey through a galaxy far, far away, meeting extraordinary characters like mysterious hermit Obi-Wan Kenobi, space pirates Han Solo and Chewbacca, loyal droids C-3PO and R2-D2, bold Princess Leia Organa and the horrific Darth Vader, servant of the dark, malevolent Emperor.

Writer, director, and producer George Lucas created the modern monomyth of our time, one that resonates with the child in us all. He formed Industrial Light & Magic to develop cutting-edge special effects technology, which he combined with innovative editing techniques and a heightened sense of sound to give audiences a unique sensory cinematic experience.

In this first volume, made with the full cooperation of Lucasfilm, Lucas narrates his own story, taking us through the making of the original trilogy—Episode IV *A New Hope*, Episode V *The Empire Strikes Back*, and Episode VI *Return of the Jedi*—and bringing fresh insights into the creation of a unique universe. Complete with script pages, production documents, concept art, storyboards, on-set photography, stills, and posters, this is the authoritative exploration of the original saga as told by its creator.

"A fascinating insight into the creation of *Star Wars*."
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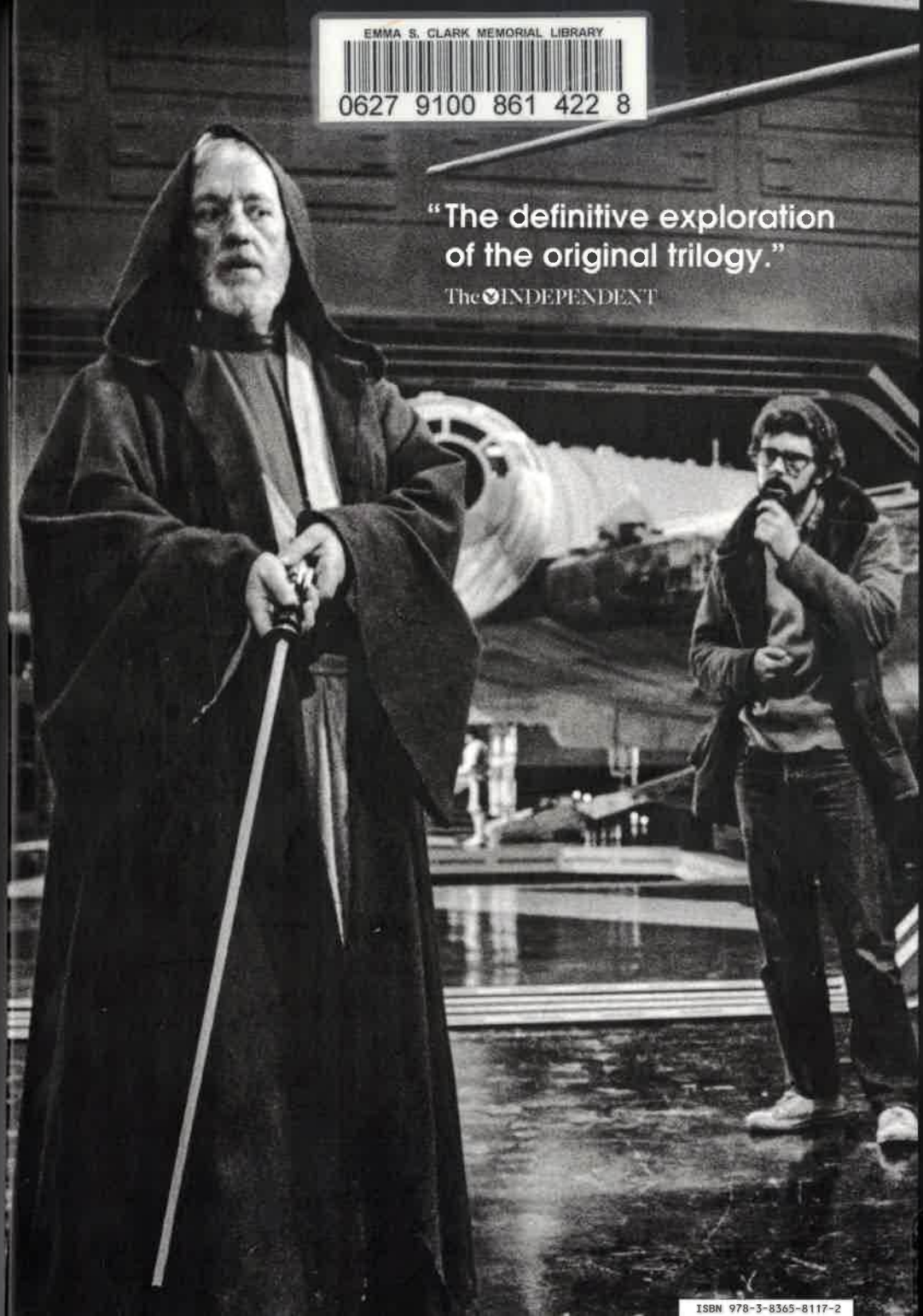

"The definitive exploration of the original trilogy."

The INDEPENDENT

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